A BOOK
OF
INDOOR MARCHES

FOR THE PIANOFORTE

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

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OF
INDOOR MARCHES

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INDOOR MARCHES

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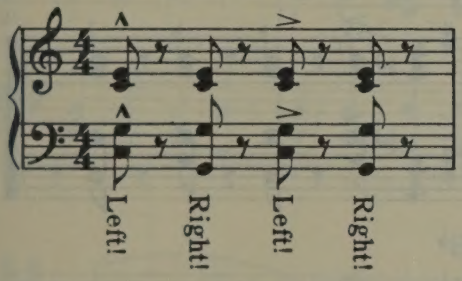
INDOOR MARCHES

PREFACE

There is a considerable difference between indoor marching and military marching which is done outdoors. Military marching is usually done at the rate of one hundred and twenty steps to the minute, as prescribed by army tactics. For this purpose, marches are used which may be counted two in a measure, such as those in two-four, two-half and six-eight time. Many of such marches, when played on the piano, even in correct time, lose much of their significance and are difficult to march to. This is because the instrumentation is missing, particularly the drums and other percussion instruments. Outdoor marching relies very much upon these latter.

For indoor marching, it is best to use the parade march. This is a march in four-four (common) time. Marches of this type are usually played at a rate of from ninety-six to one hundred and eight steps to the minute, taking four steps to the measure, thus:



The latter pace mentioned above may prove rather fast. One hundred steps to the minute is a good compromise. In marching, one should always start off so that the left foot falls on the first beat of a measure and on the third beat of the measure, as indicated above.

Where a band or orchestra is playing, this is indicated with certainty by the beat of the bass drum. When marching to the piano, one must listen to the accents given in the left hand accompaniment. Refer again to the example above.

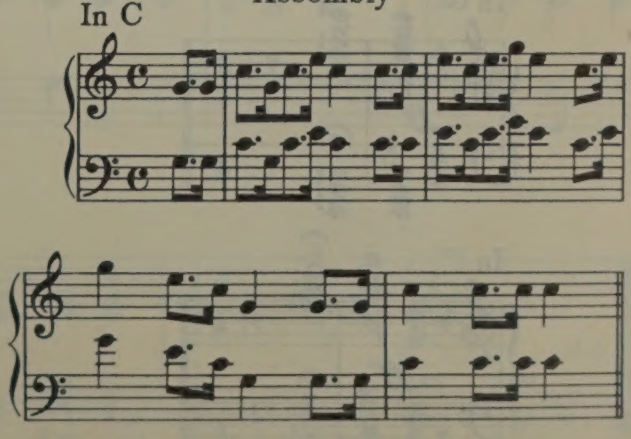
No excuse is offered for the manner in which certain marches in this book, based upon certain more or less familiar themes, have been re-arranged for purposes of indoor marching. They are all intended to be marched to, they have been made as comfortable as possible for the player and all tricky passages that might tend to break up the rhythm of the marching have been eliminated. Everyone of these marches has been tried out in actual practice. The purpose in selecting them has been to give as much variety and contrast as possible. While preserving the unbroken rhythms of the accompaniments. Many of the marches are original, others have been selected from various sources and arranged especially for this volume.

While all of the marches are adapted for school marching, we should especially recommend: ***Call to Arms, Progress, The School Flag, Field Day, Operatic Medley.*** For Sunday School use the ***Church March*** is appropriate. Fraternal bodies marching indoors may prefer ***The Darkies' Dream, March of the Choristers, Delta Kappa Epsilon, Community, March of the Noble.*** In Knights Templar work, for the Red Cross Degree, we would recommend especially ***The Sirdar, Conspirators' March, Hungarian March, Persian March.*** For general purposes in lodge work, all of the marches will be found available.

For school purposes where a march has a set introduction this may be played as a call to "Attention!" Where there is no introduction the following familiar bugle call may be used:

Bugle Call
"Assembly"

In C



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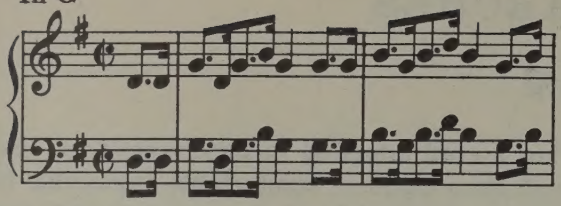
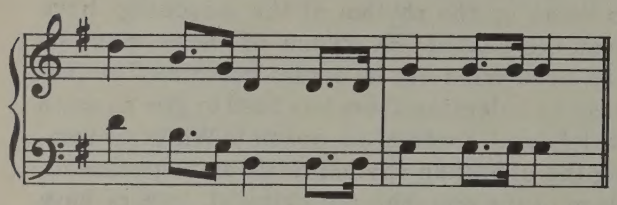
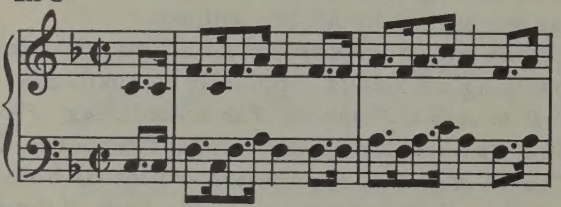
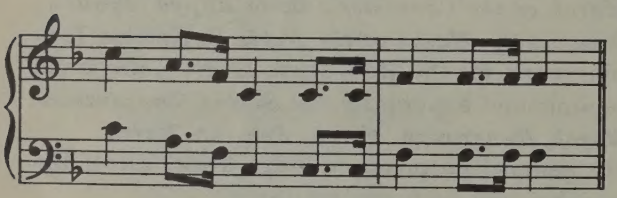
In G





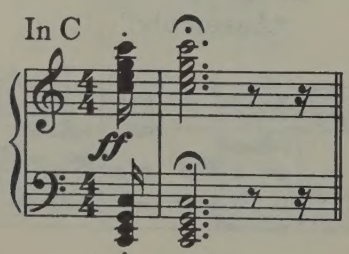
In F



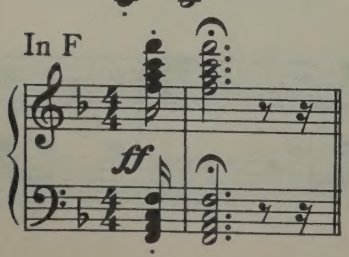


We give it in several keys; it may be transposed at will. After the above call it is customary nowadays to play a heavy sustained chord, meaning: "Rise, and Assume Position," thus:

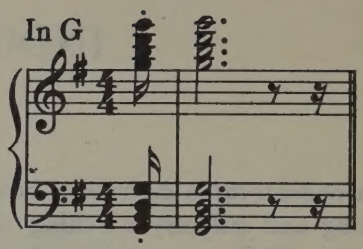
In C



In F



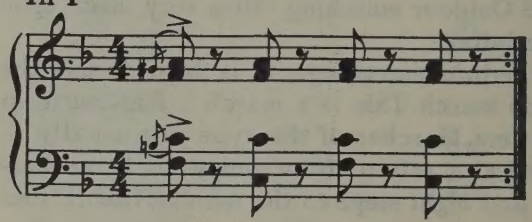
In G



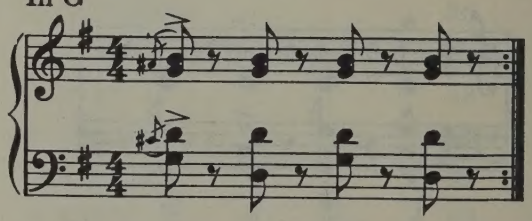
This chord of course, should be in the same key as the March which is to follow. Before starting the march itself, it is customary to play what is commonly known as "Vamp" of two or more measures leading into the first theme of the march, thus:

"Vamp"

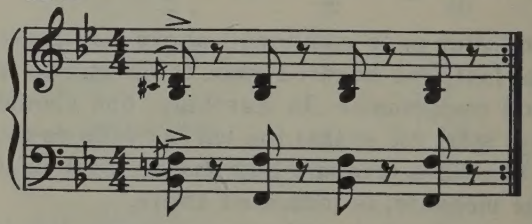
In F



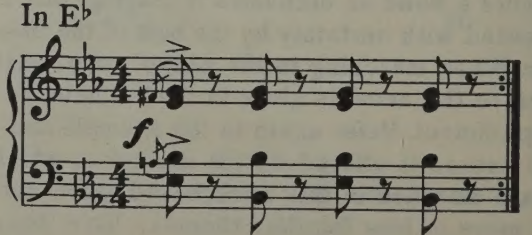
In G



In B♭



In E♭

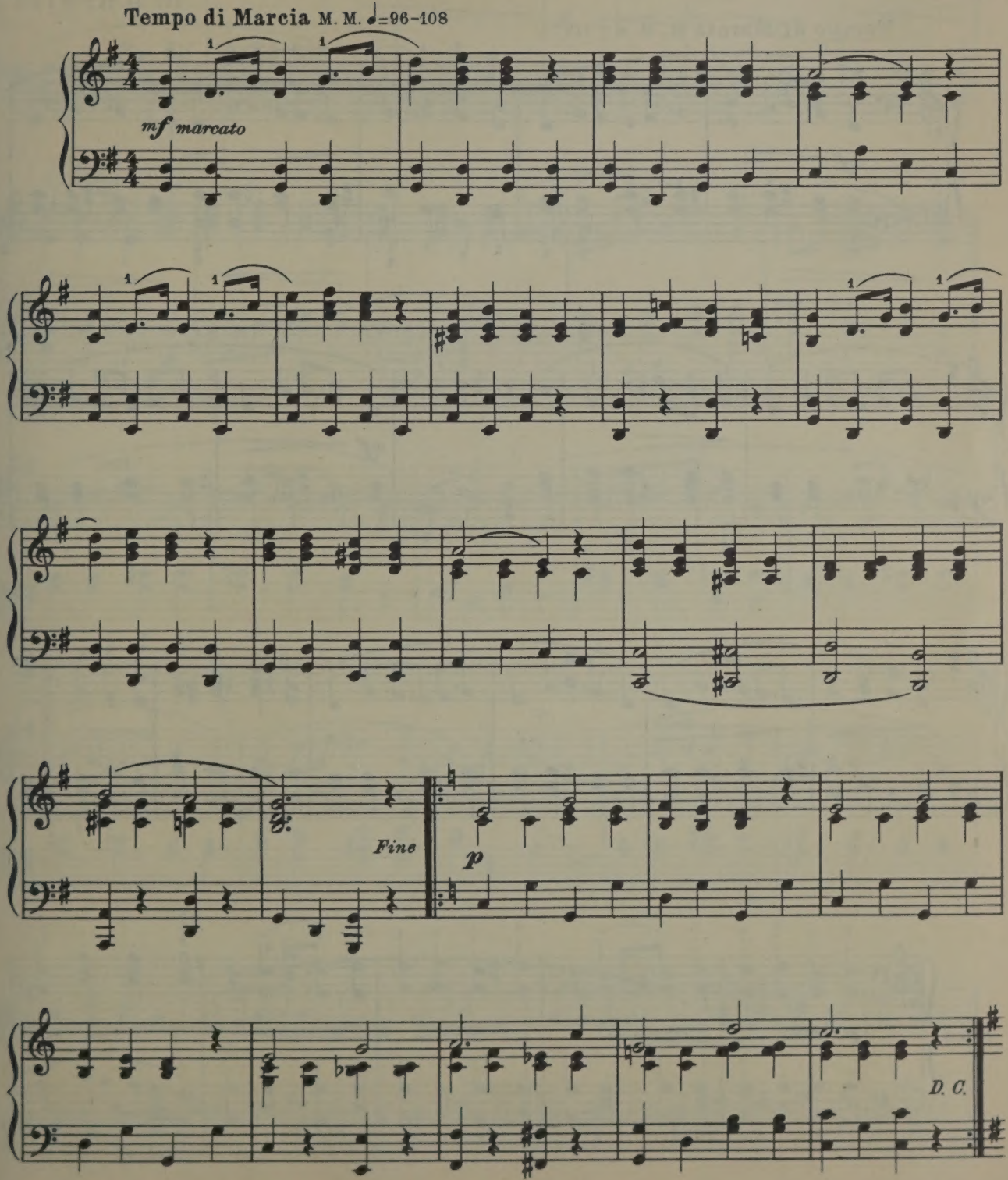


We give this in several keys, pianists should learn to transpose it into other keys.

Call to Arms

Marche Militaire

C. W. KERN



I. M.
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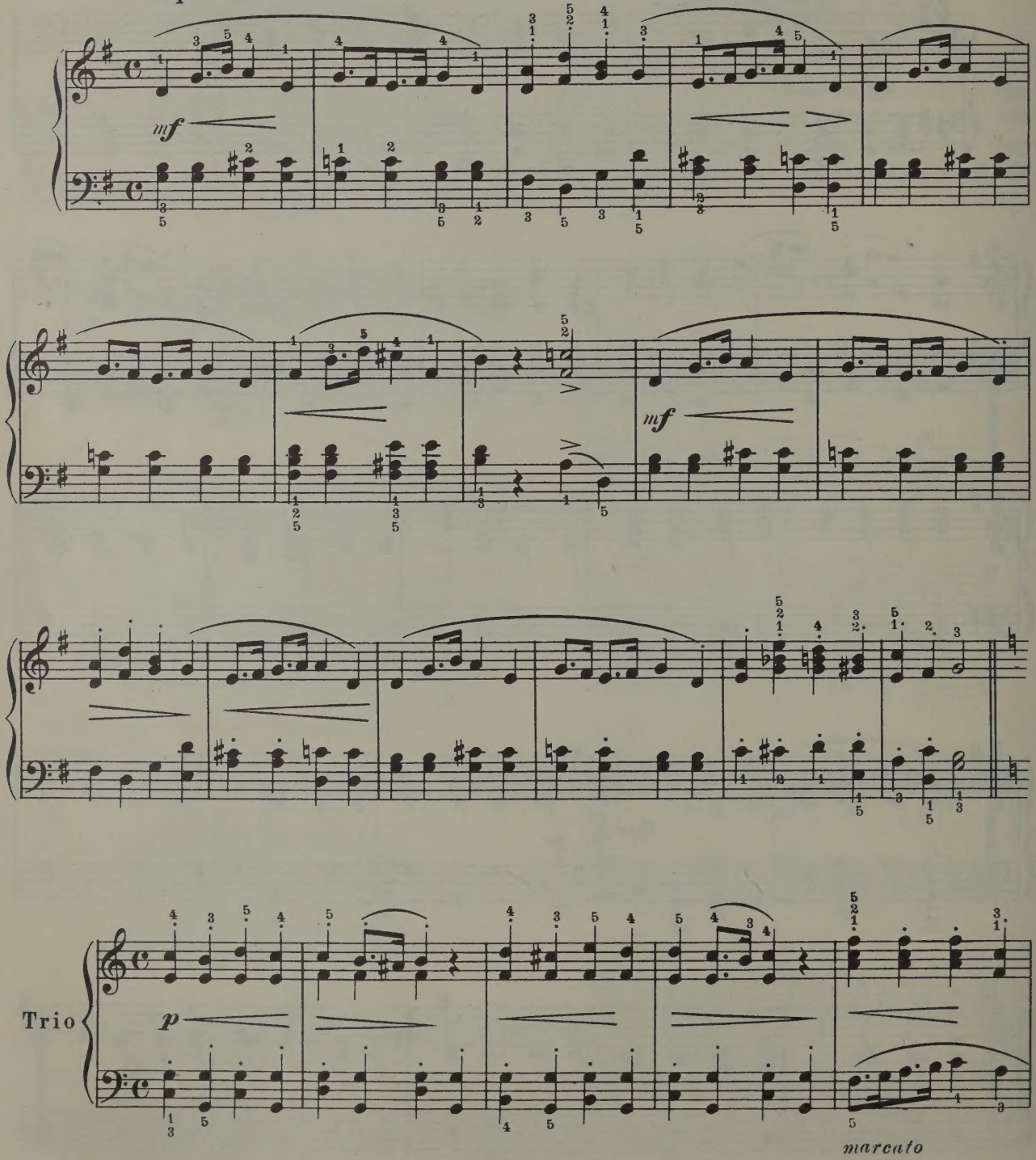
To Miss Mary Hawkey

Gay Katydids' March

H. D. HEWITT

Tempo di Marcia M. M. ♩ = 116



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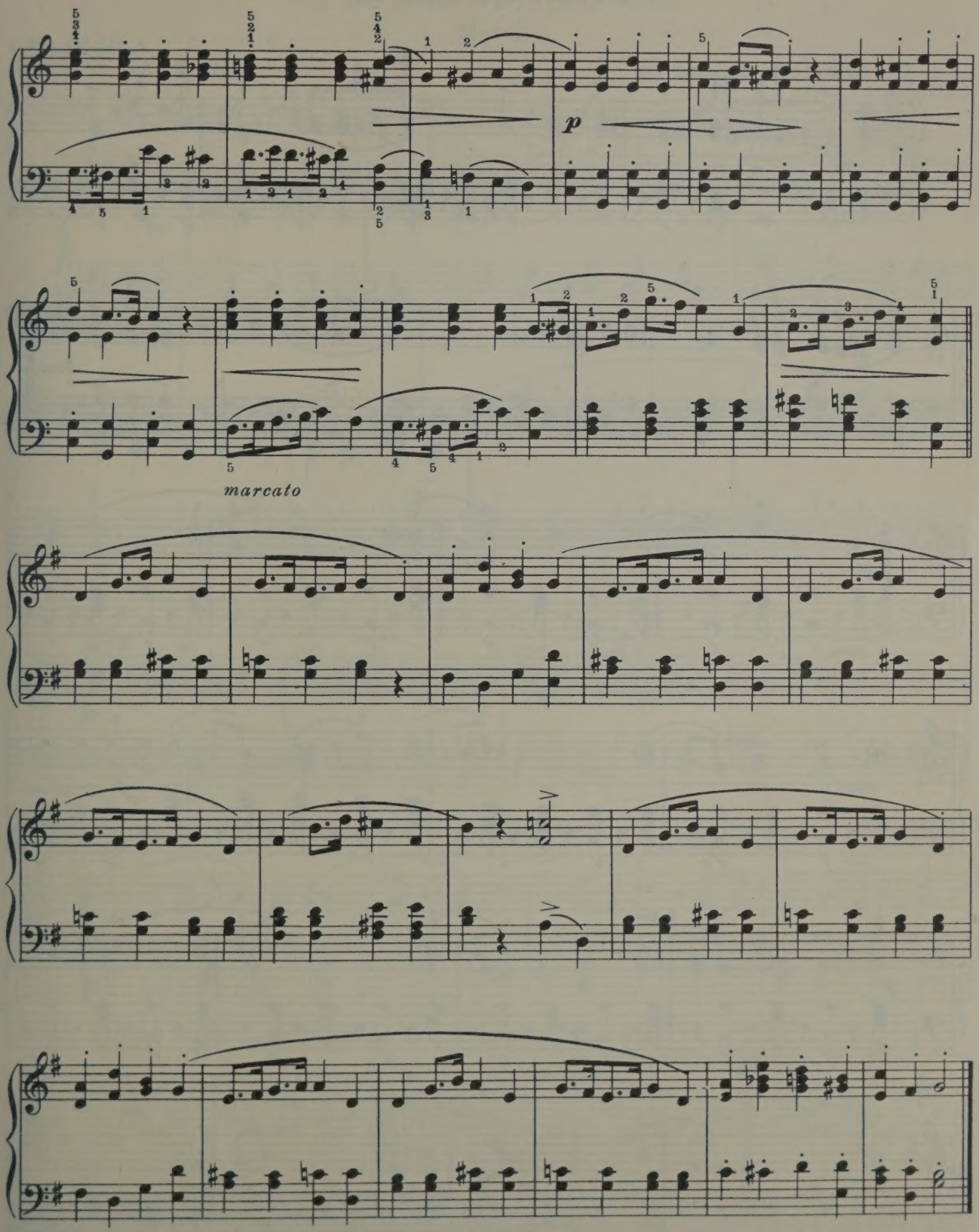
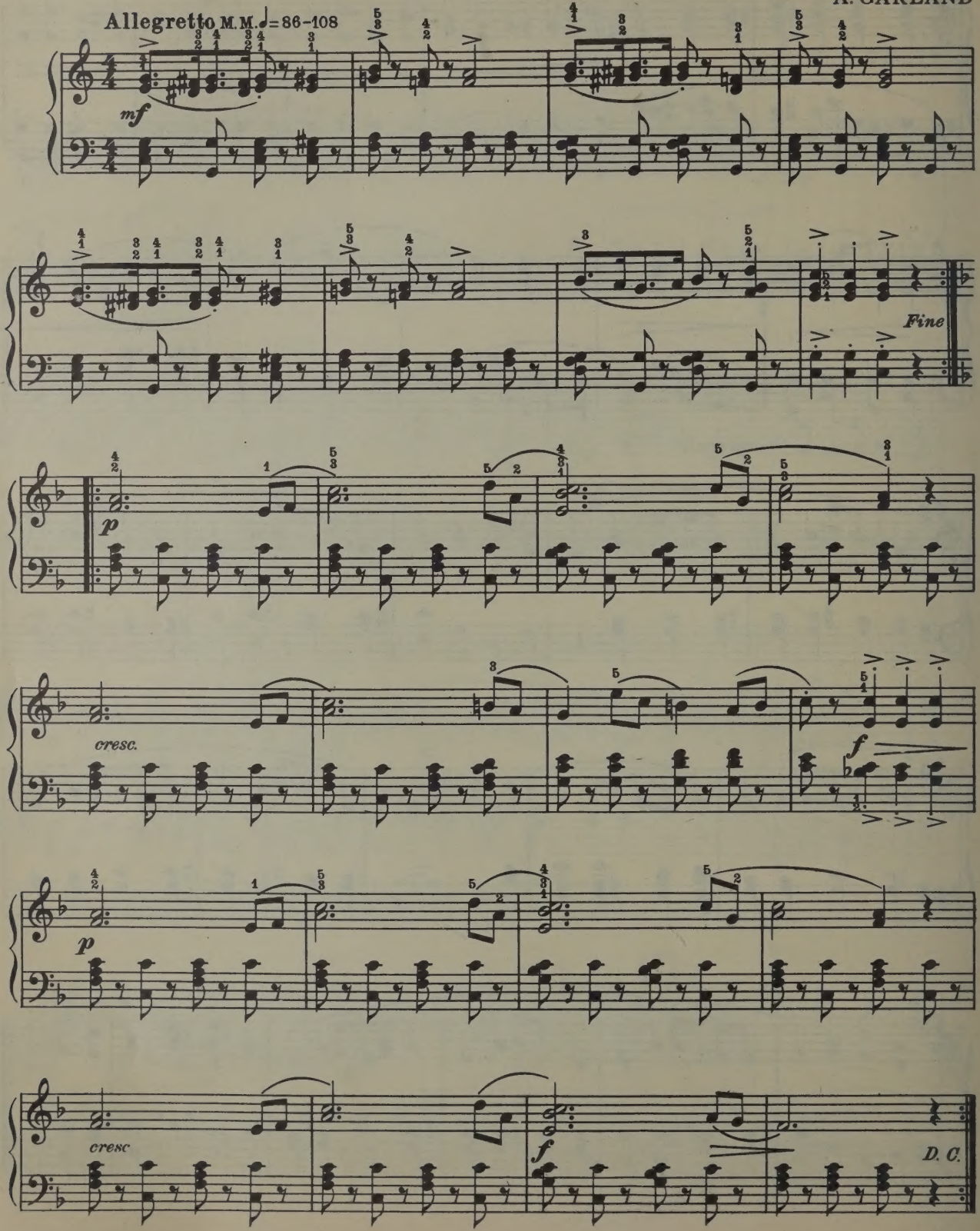

p
marcato

Progress March

A. GARLAND

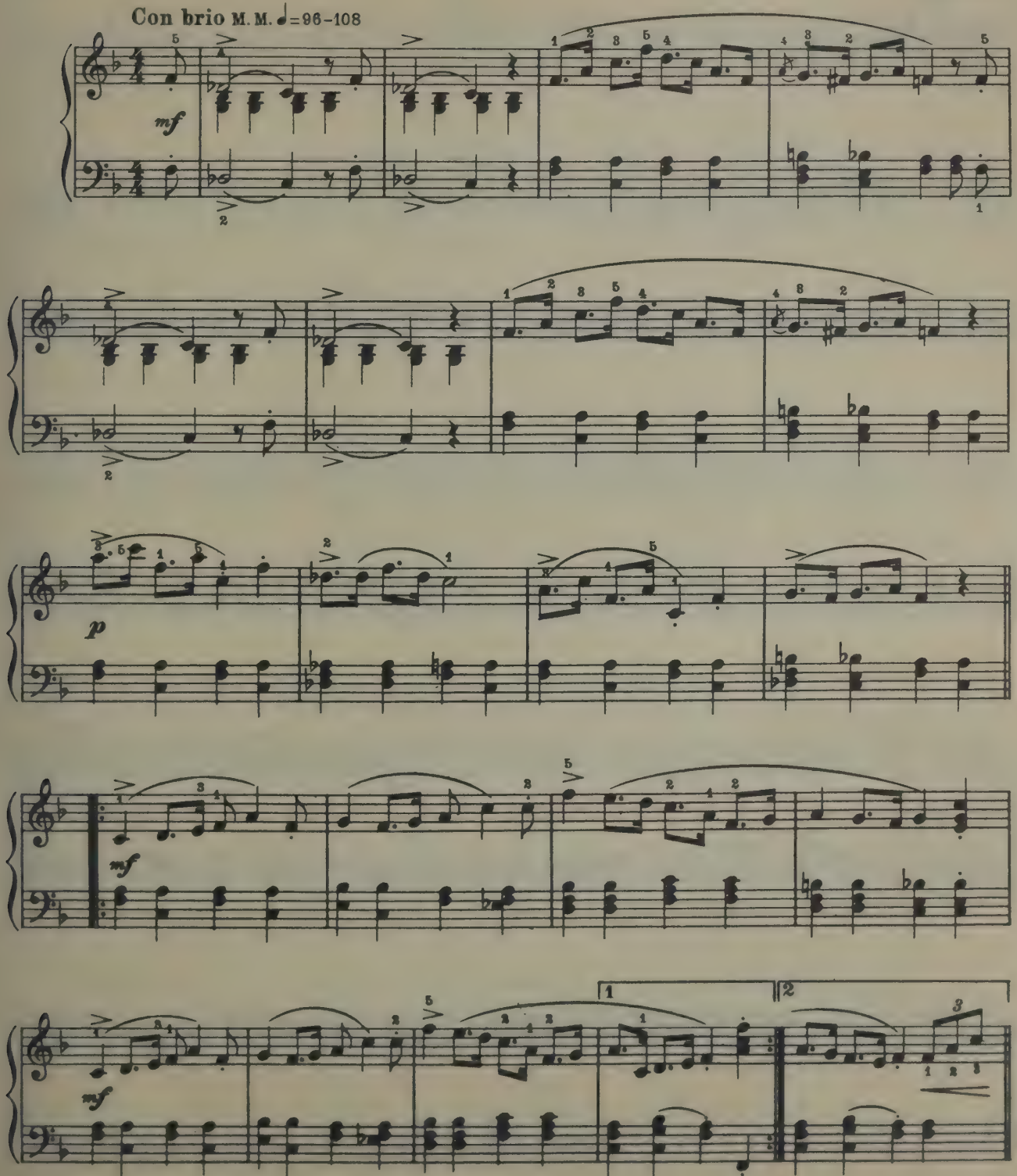


The Darkies' Dream

March

Arr. by A. GARLAND

G. L. LANSING



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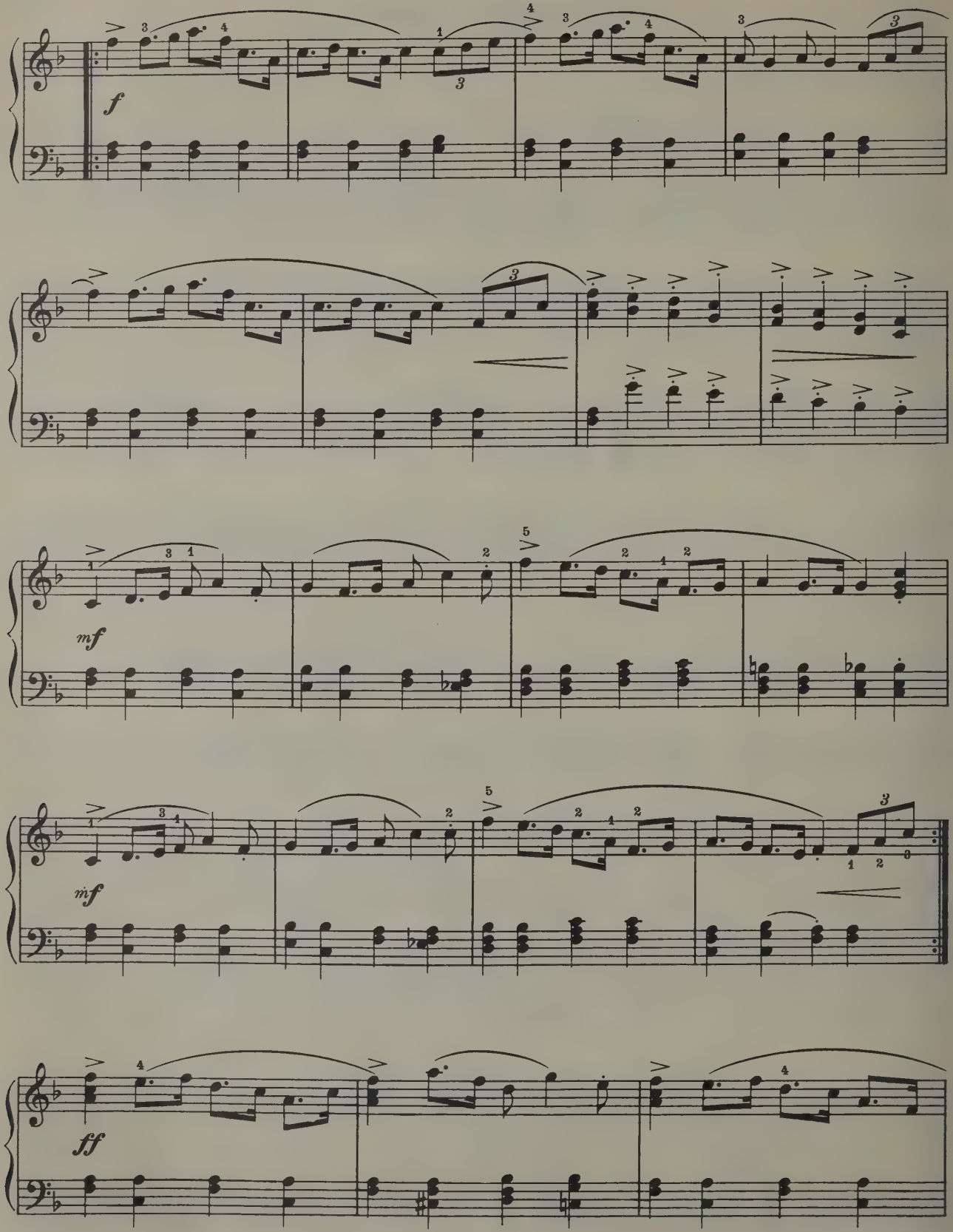
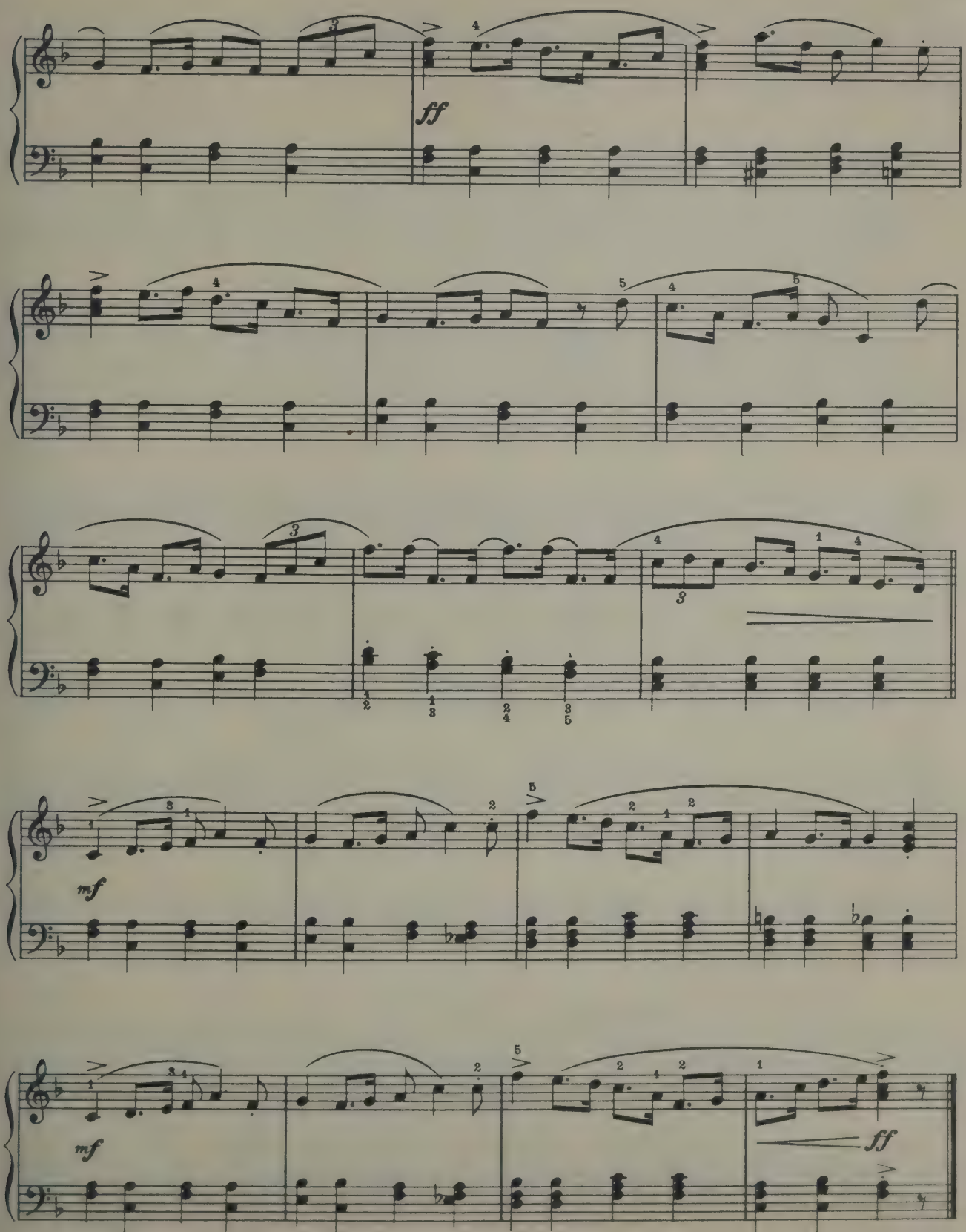
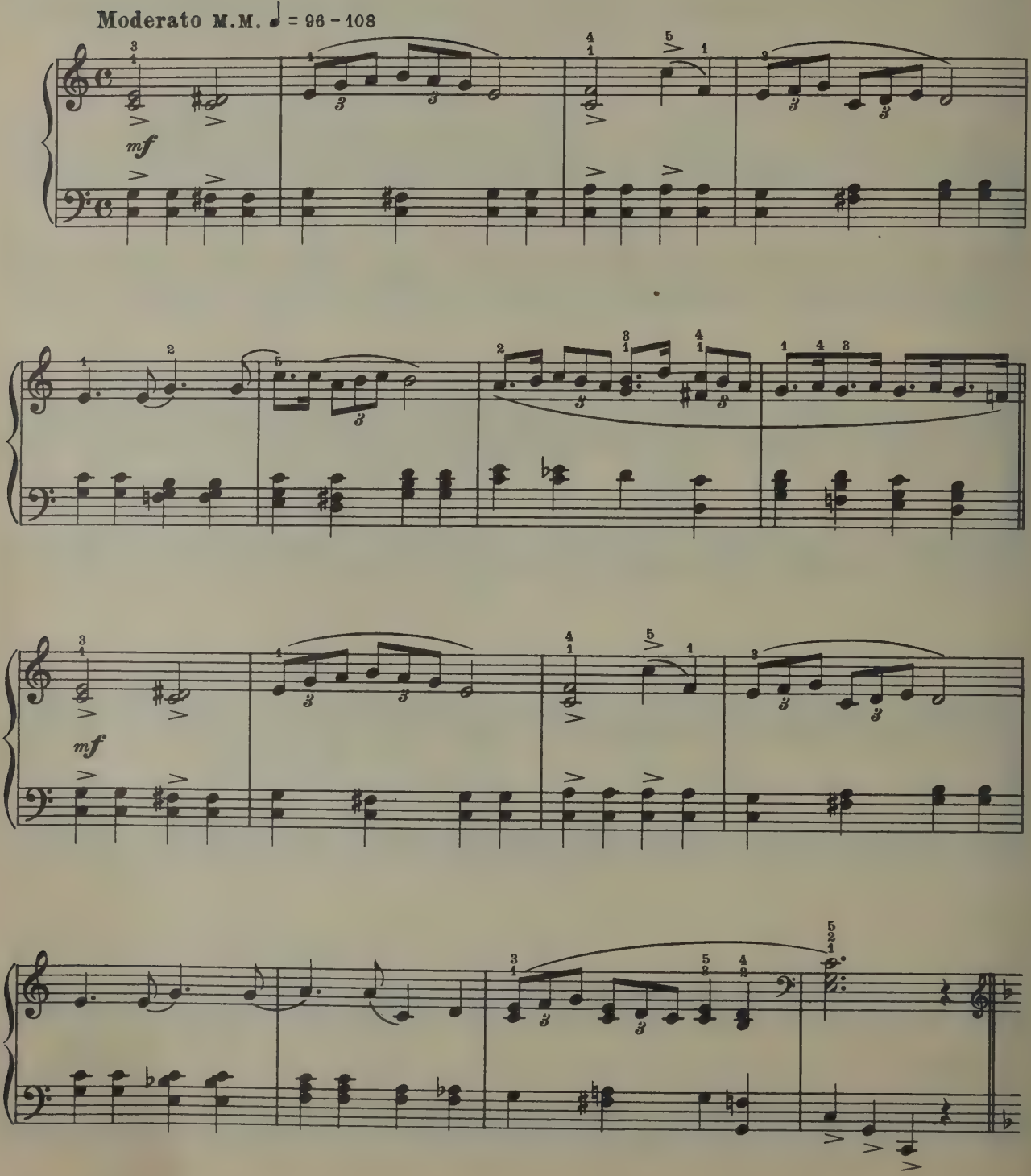

f
mf
mf
ff


ff
mf
mf
ff

March of the Choristers

FREDERICK KEATS



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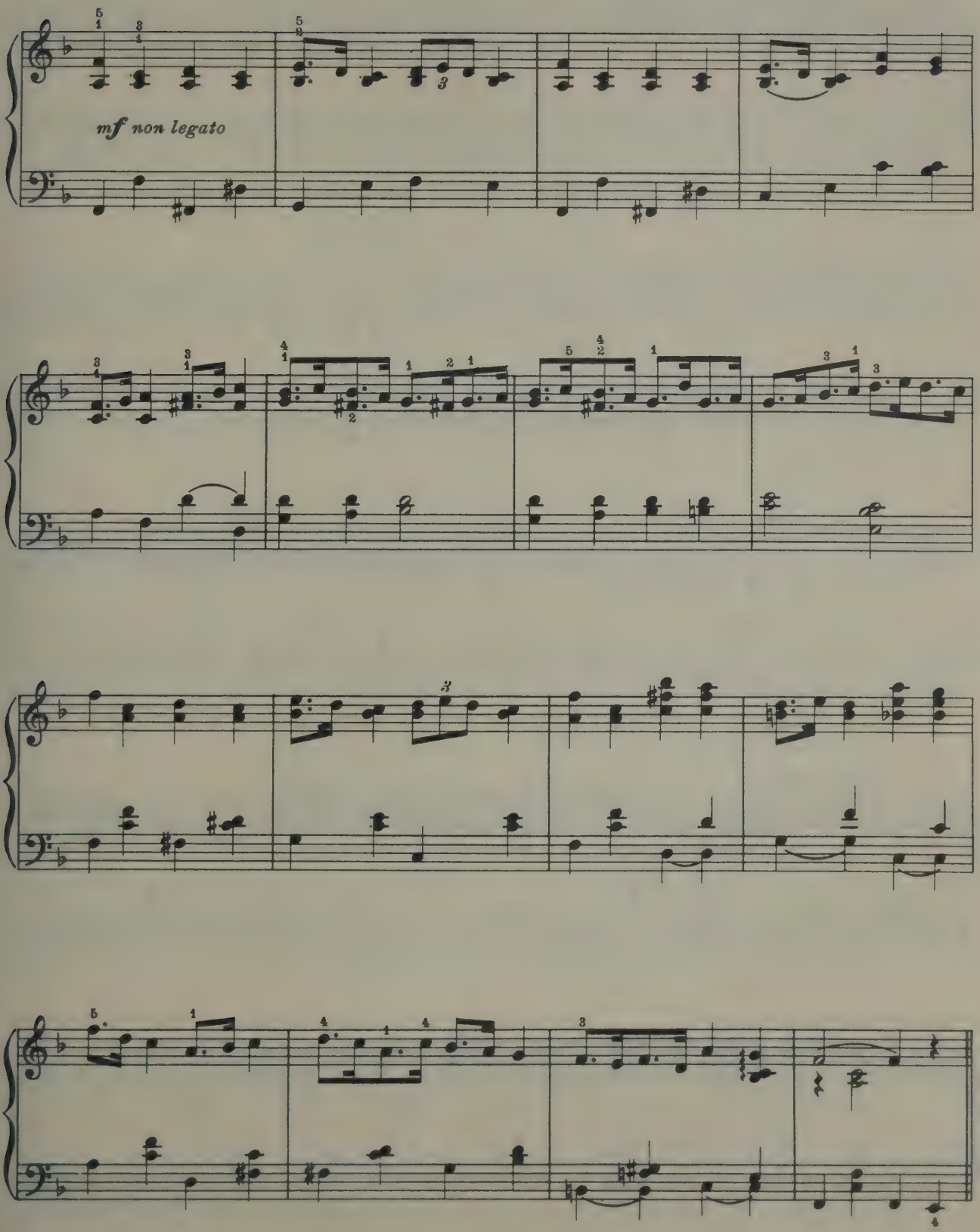
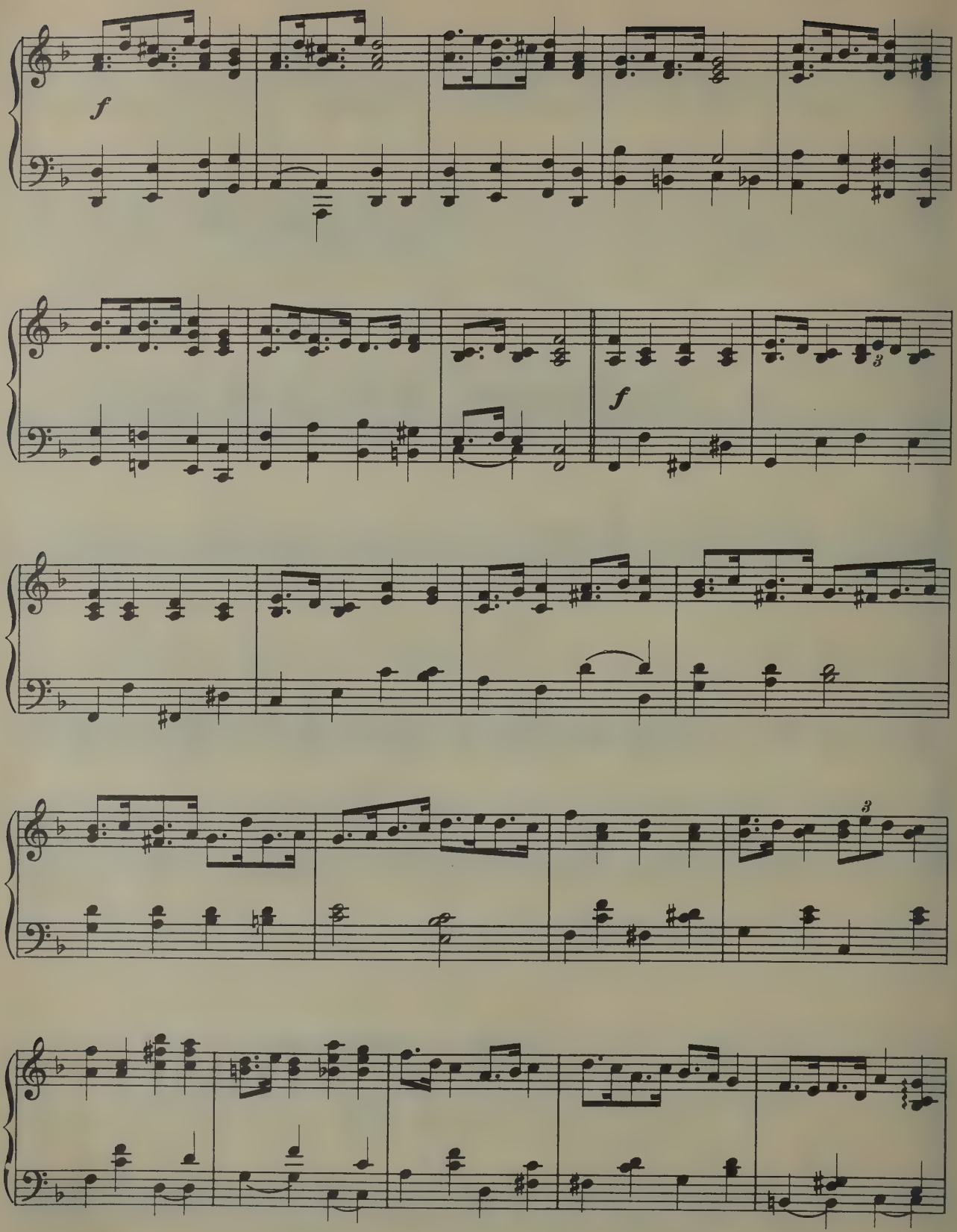
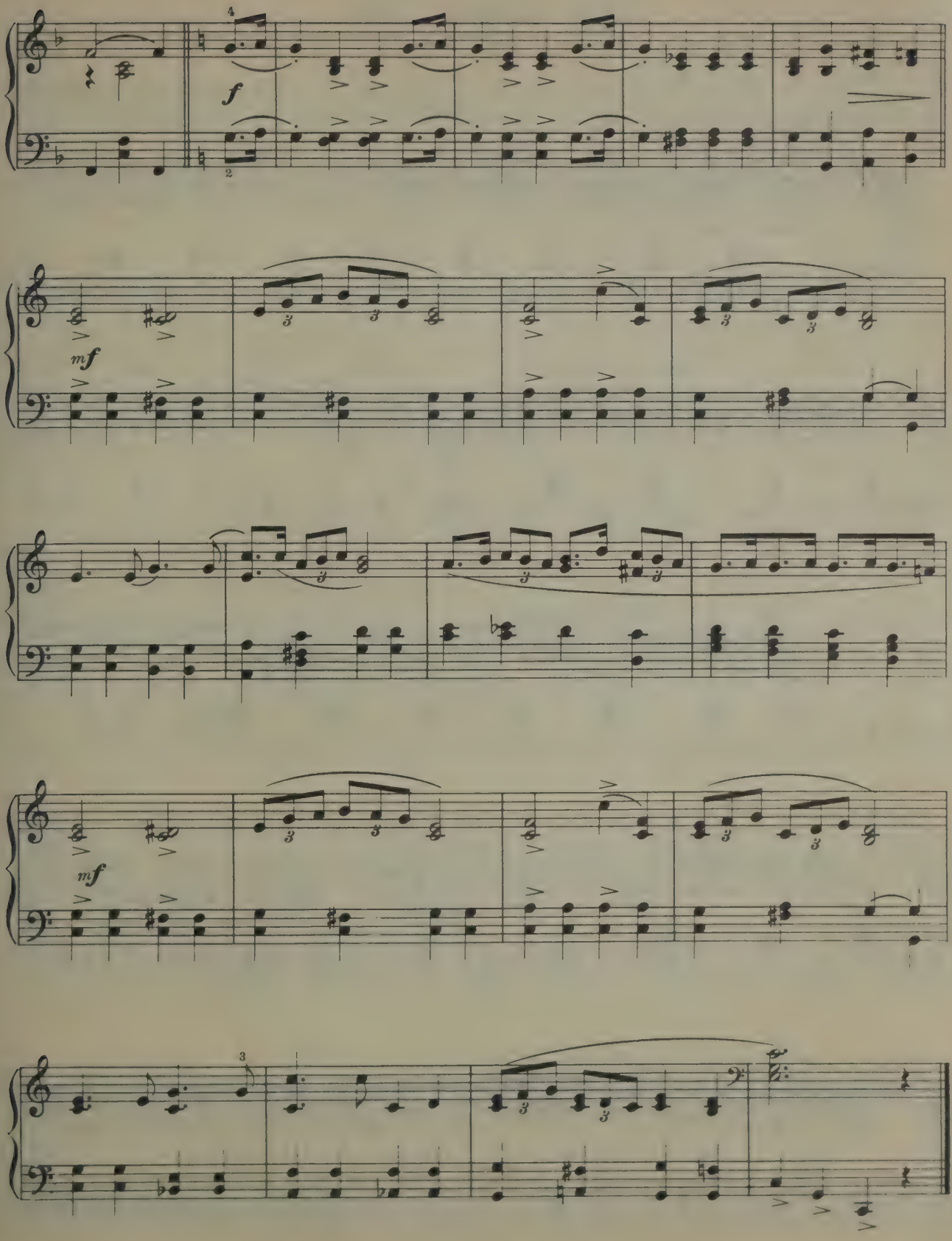
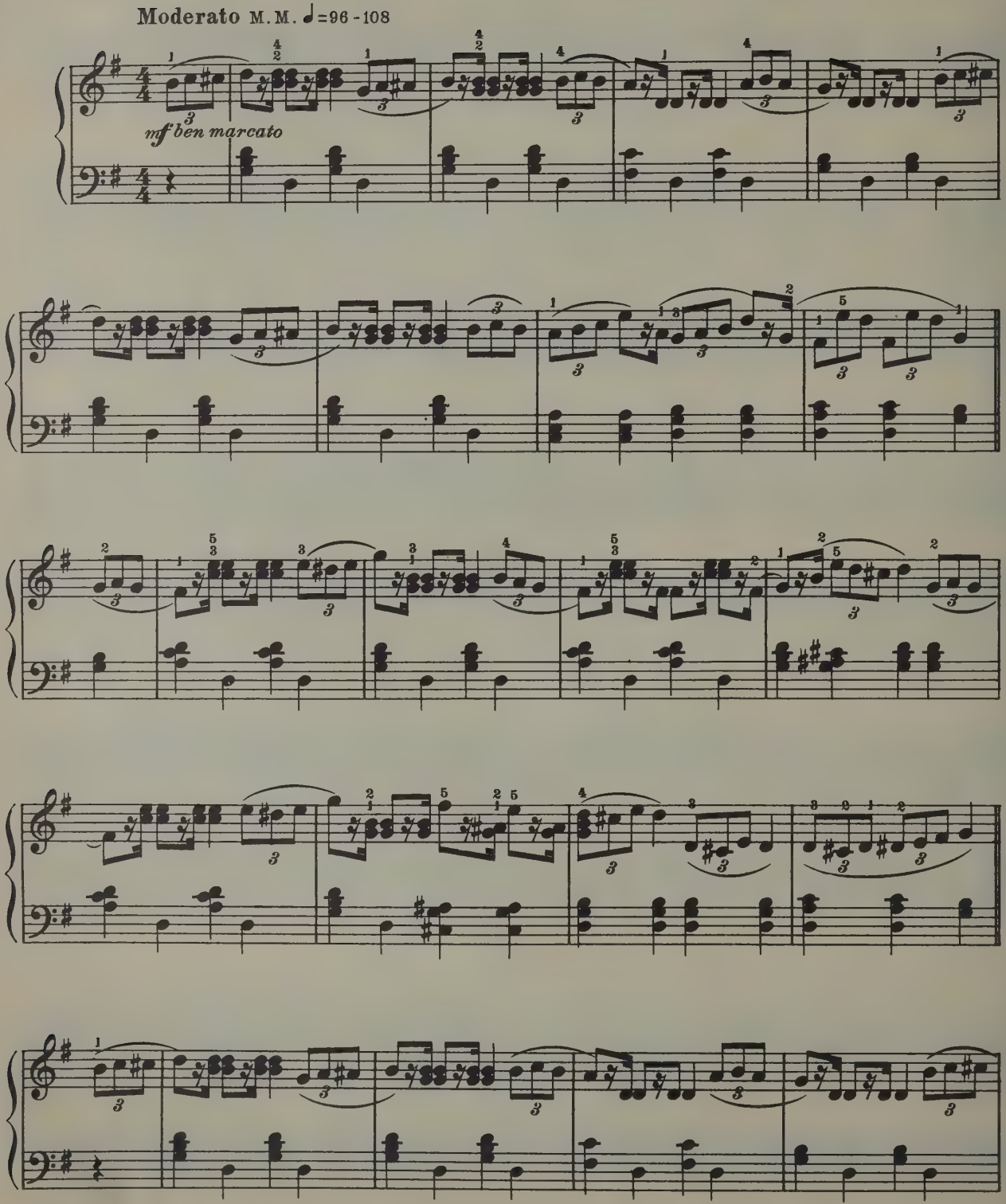

mf non legato


f
f
3
3


f
mf
mf

The School Flag

GEO. L. SPAULDING



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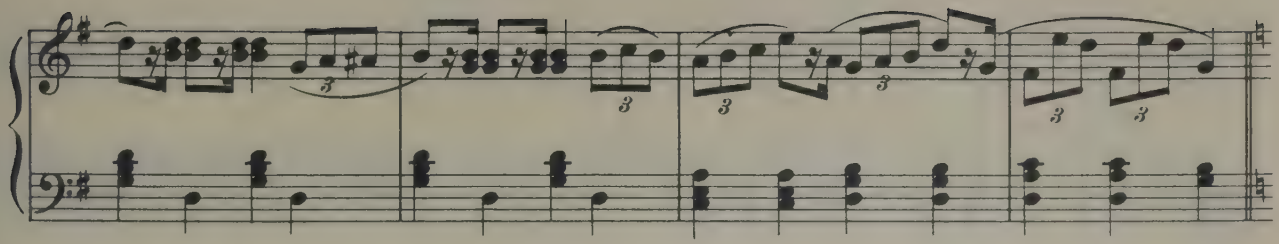
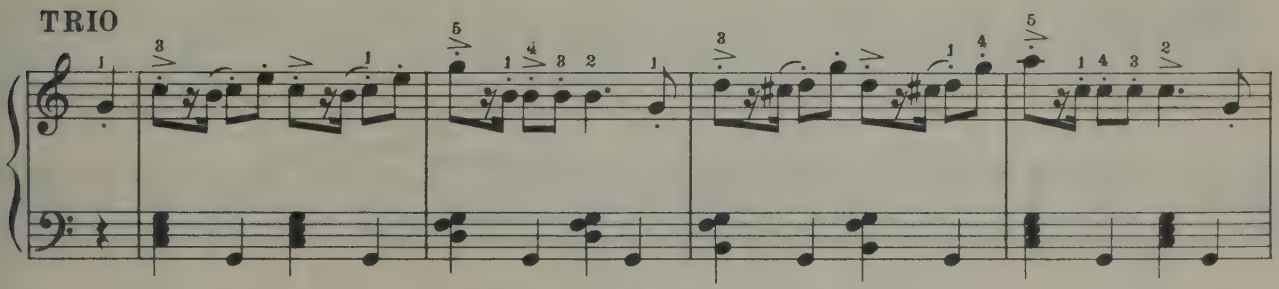
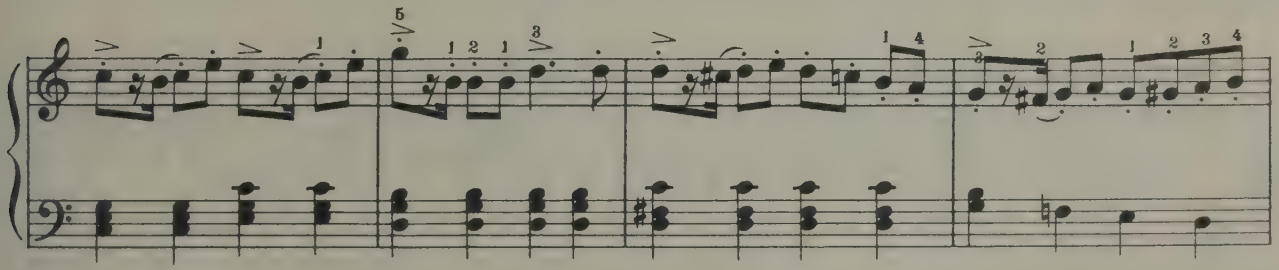
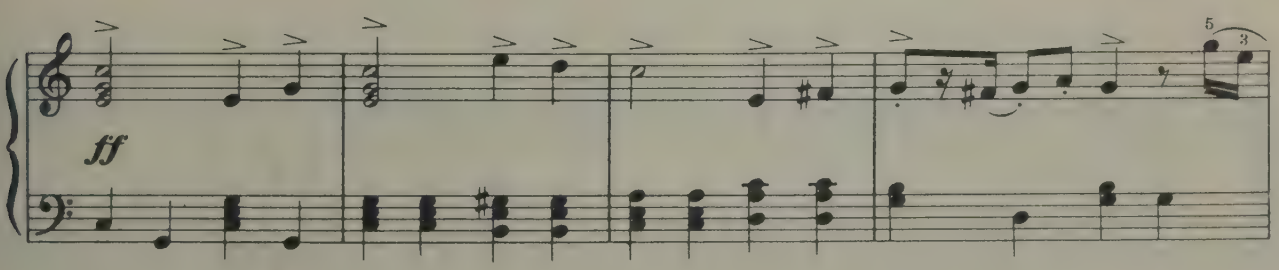


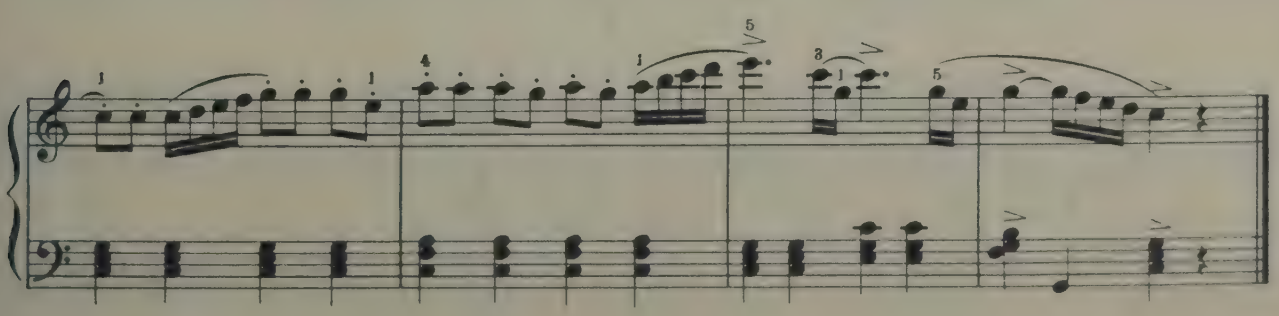
TRIO





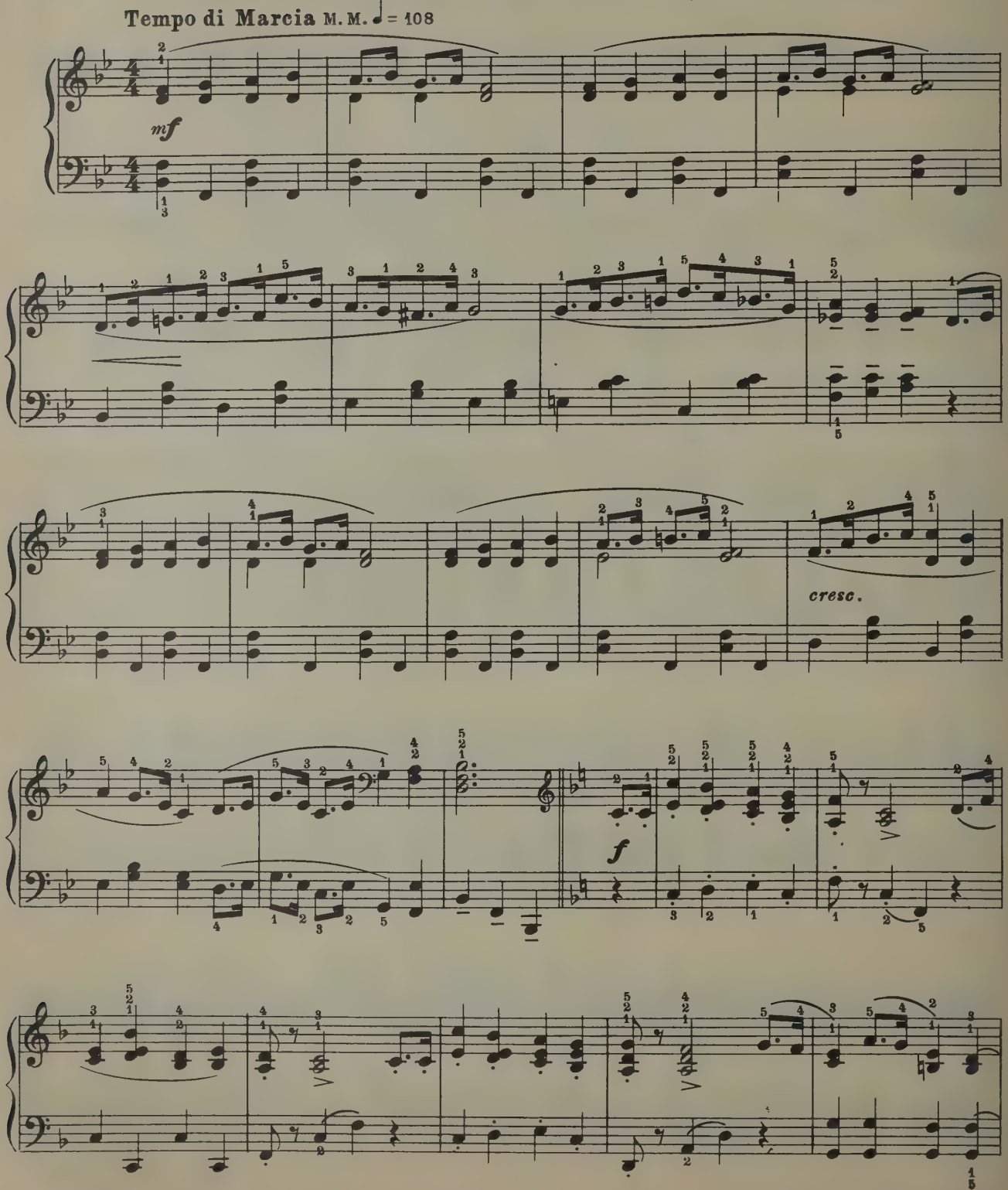
ff





March of the Classes

M. L. PRESTON



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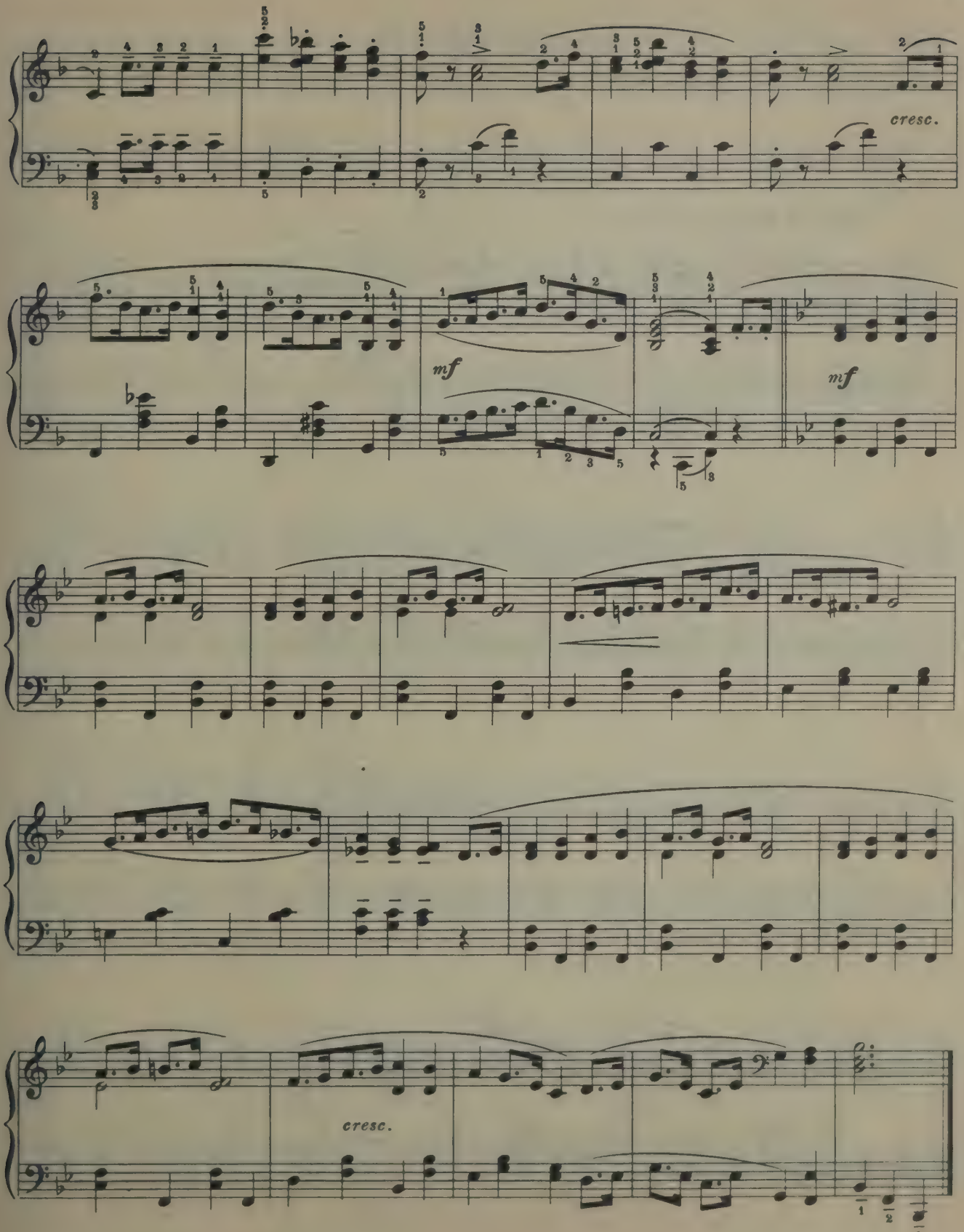
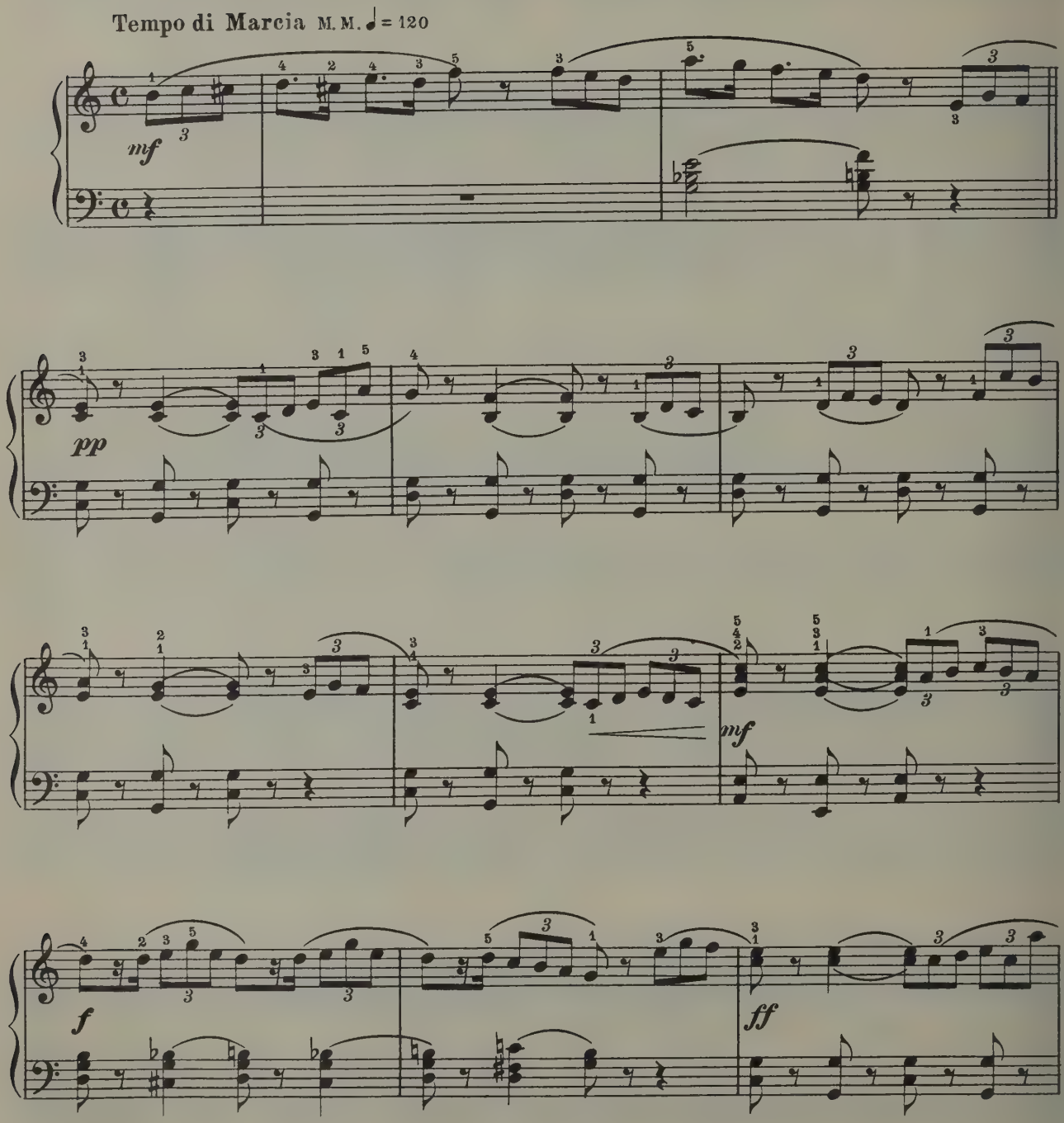

cresc.
mf
mf
cresc.

Legion March

FRITZ HARTMANN, Op. 146



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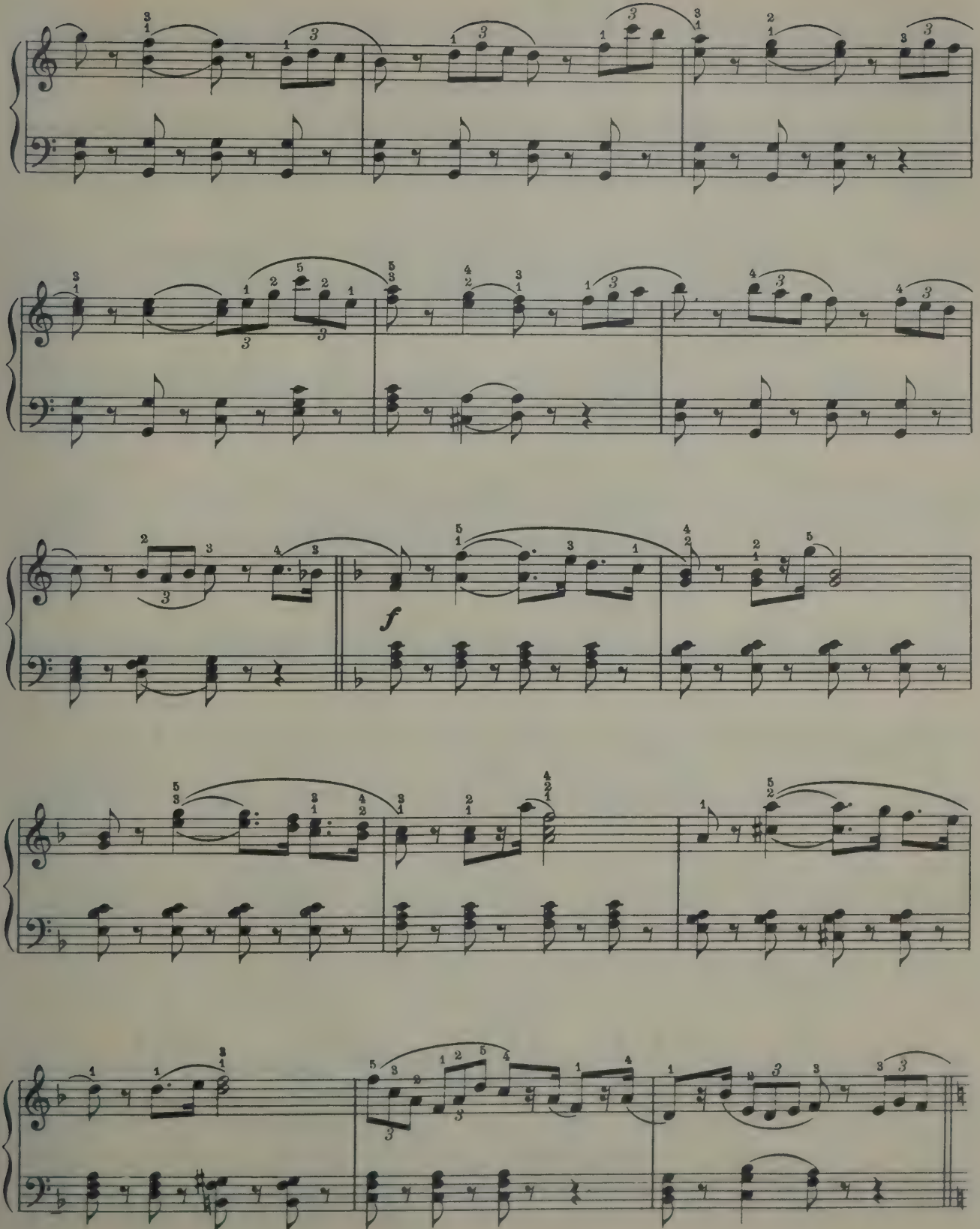
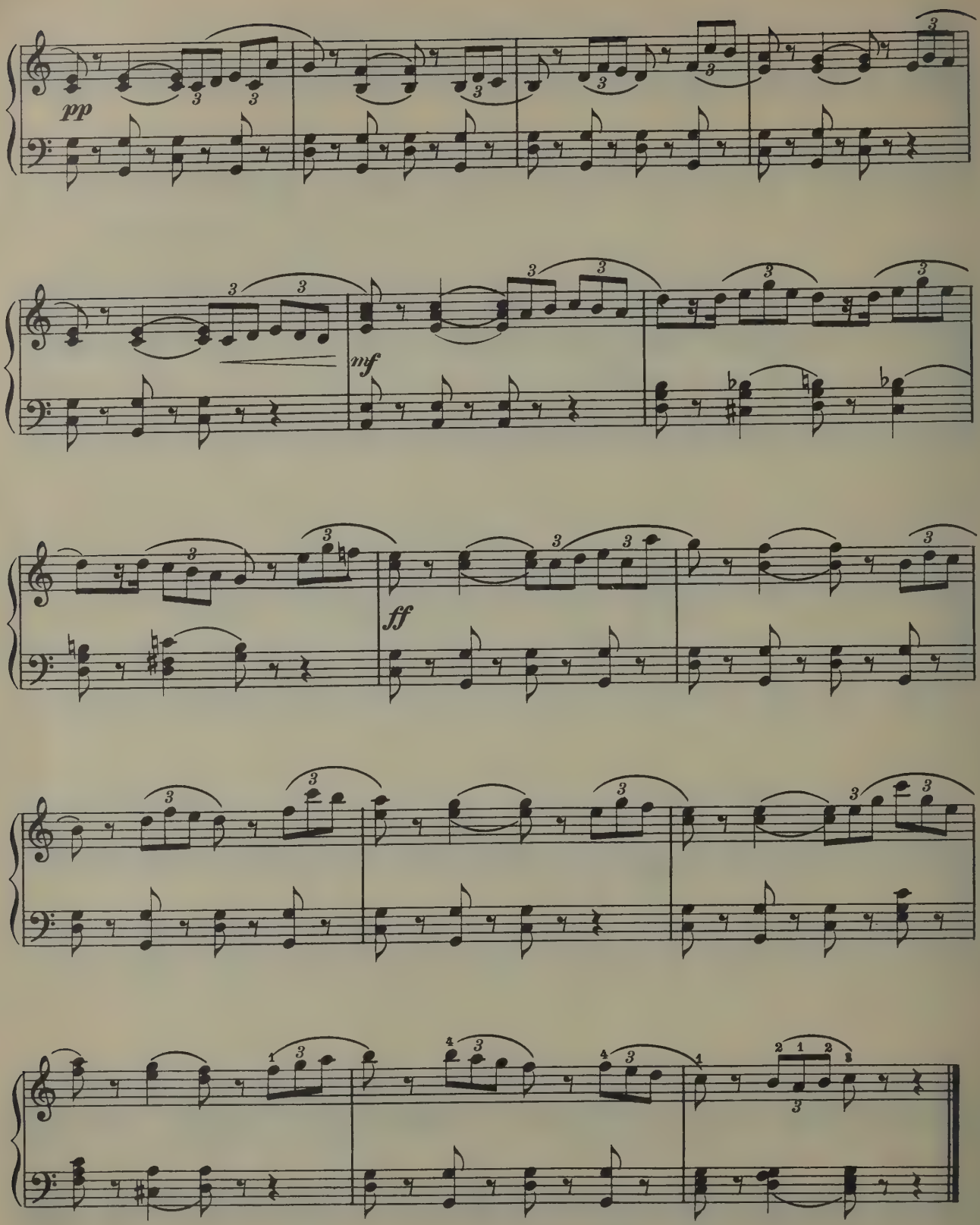

f

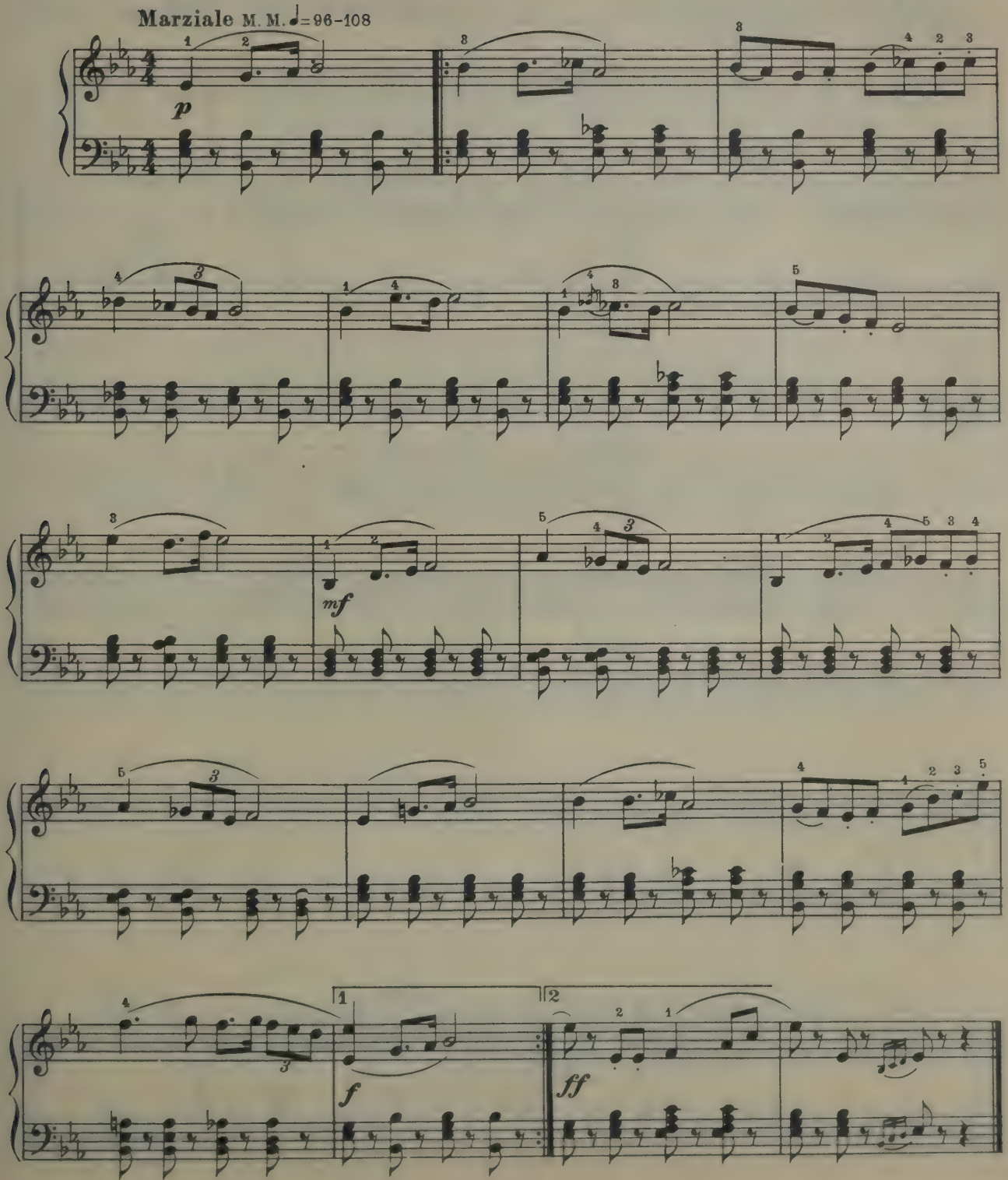

pp
mf
ff

The Sirdar

Oriental March

Arr. by W. P. MERO

M. IPPOLITOW-IWANOW



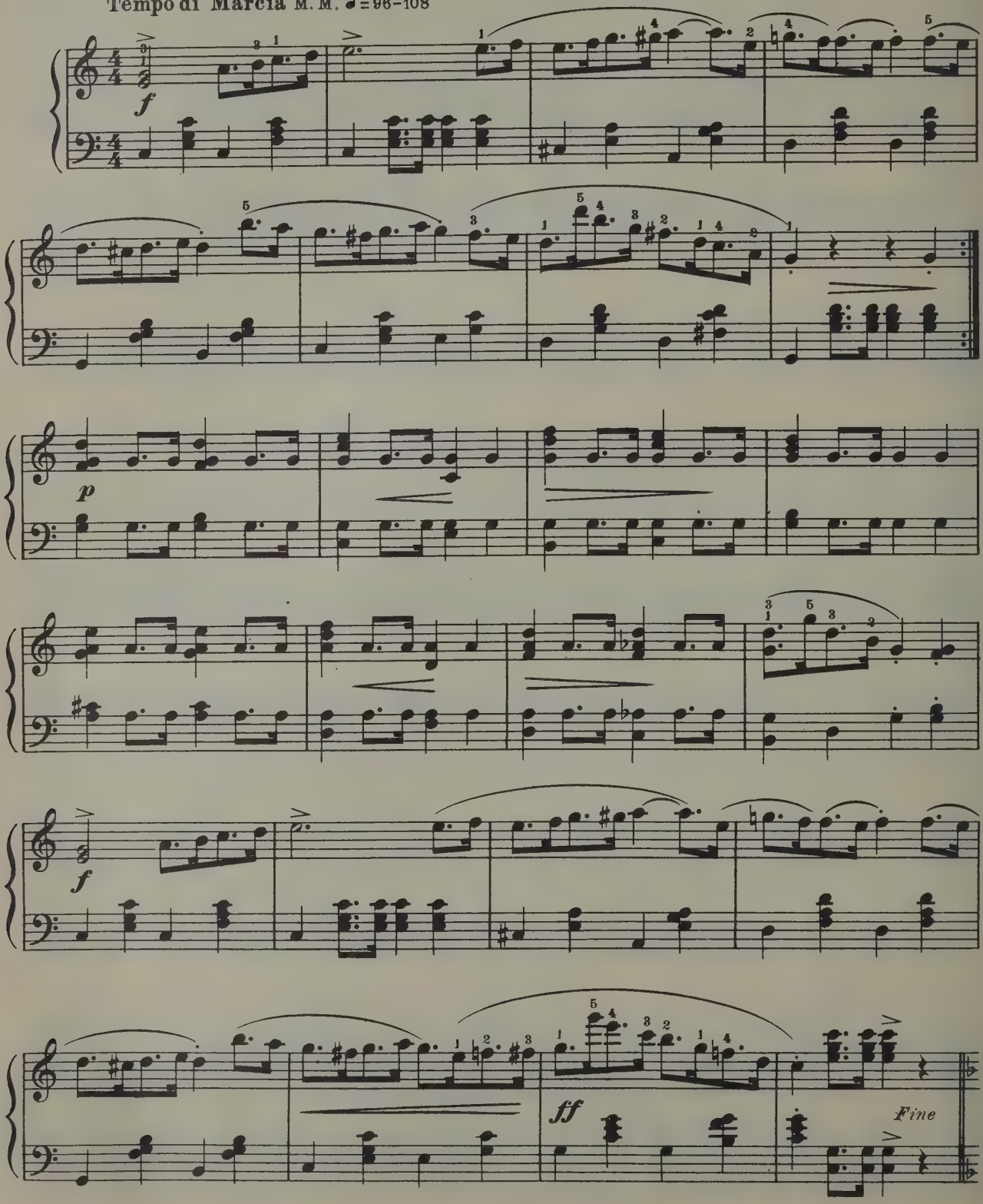
Delta Kappa Epsilon

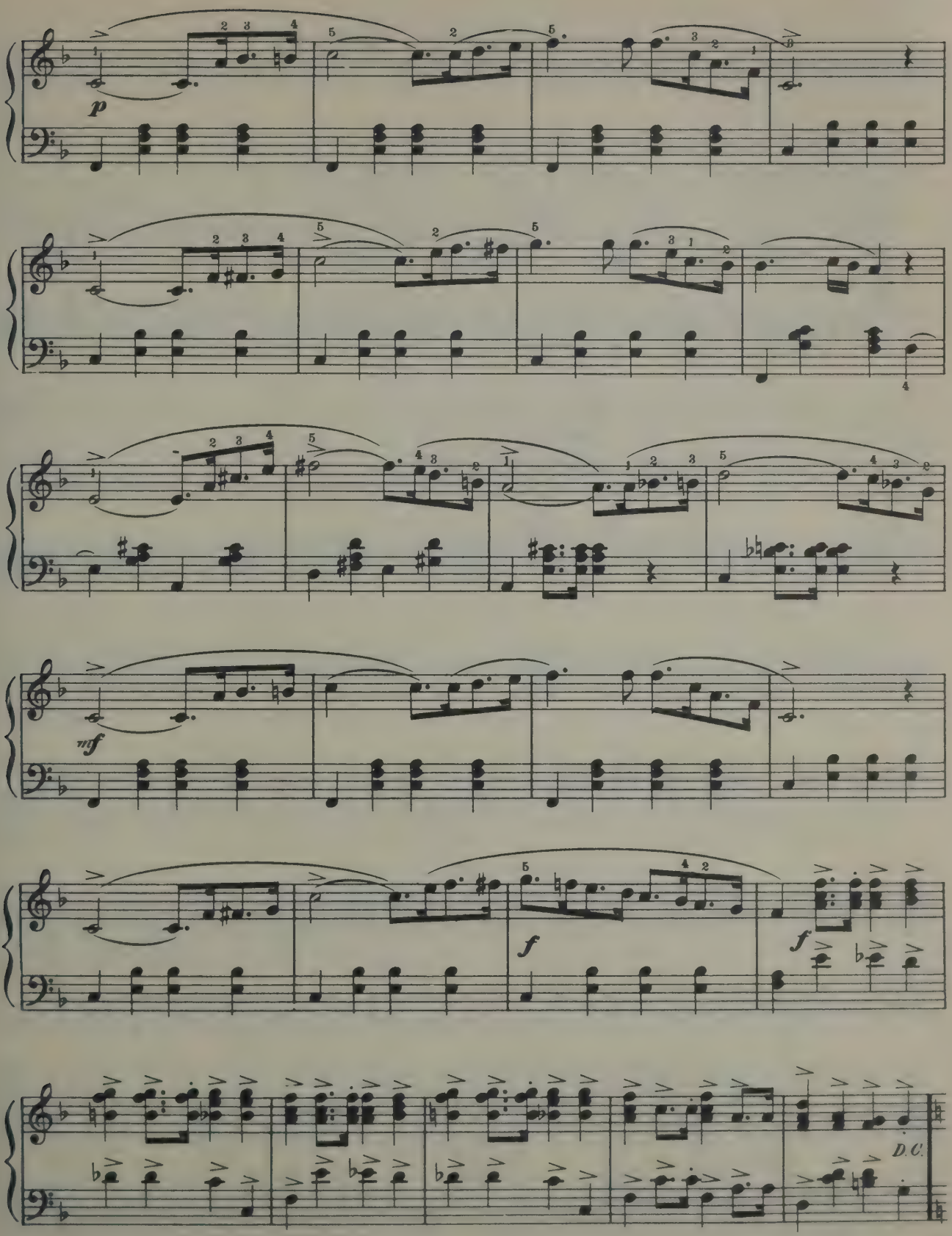
March

Arr. by A. GARLAND

ALFRED H. PEASE

Tempo di Marcia M. M. ♩=96-108

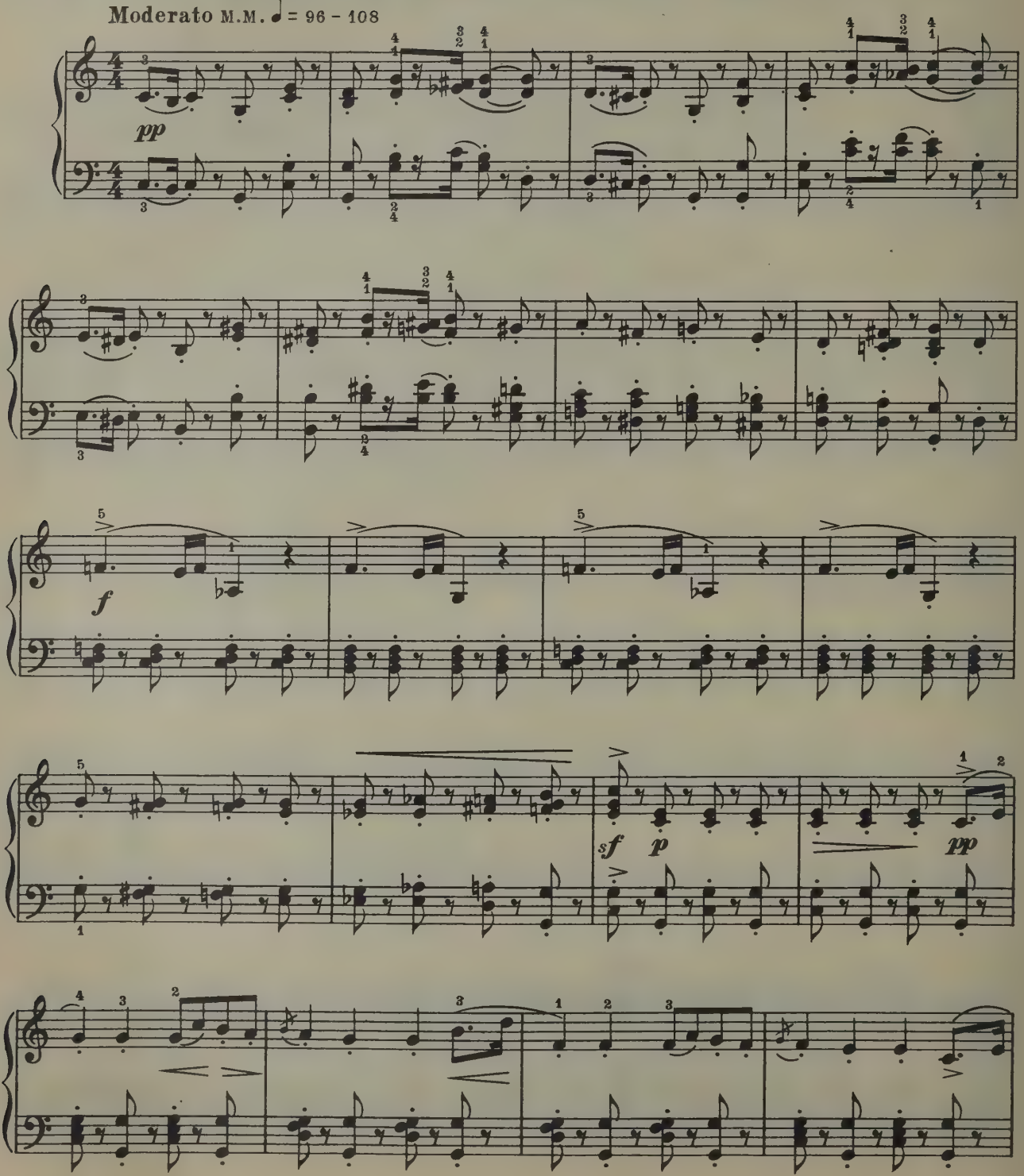


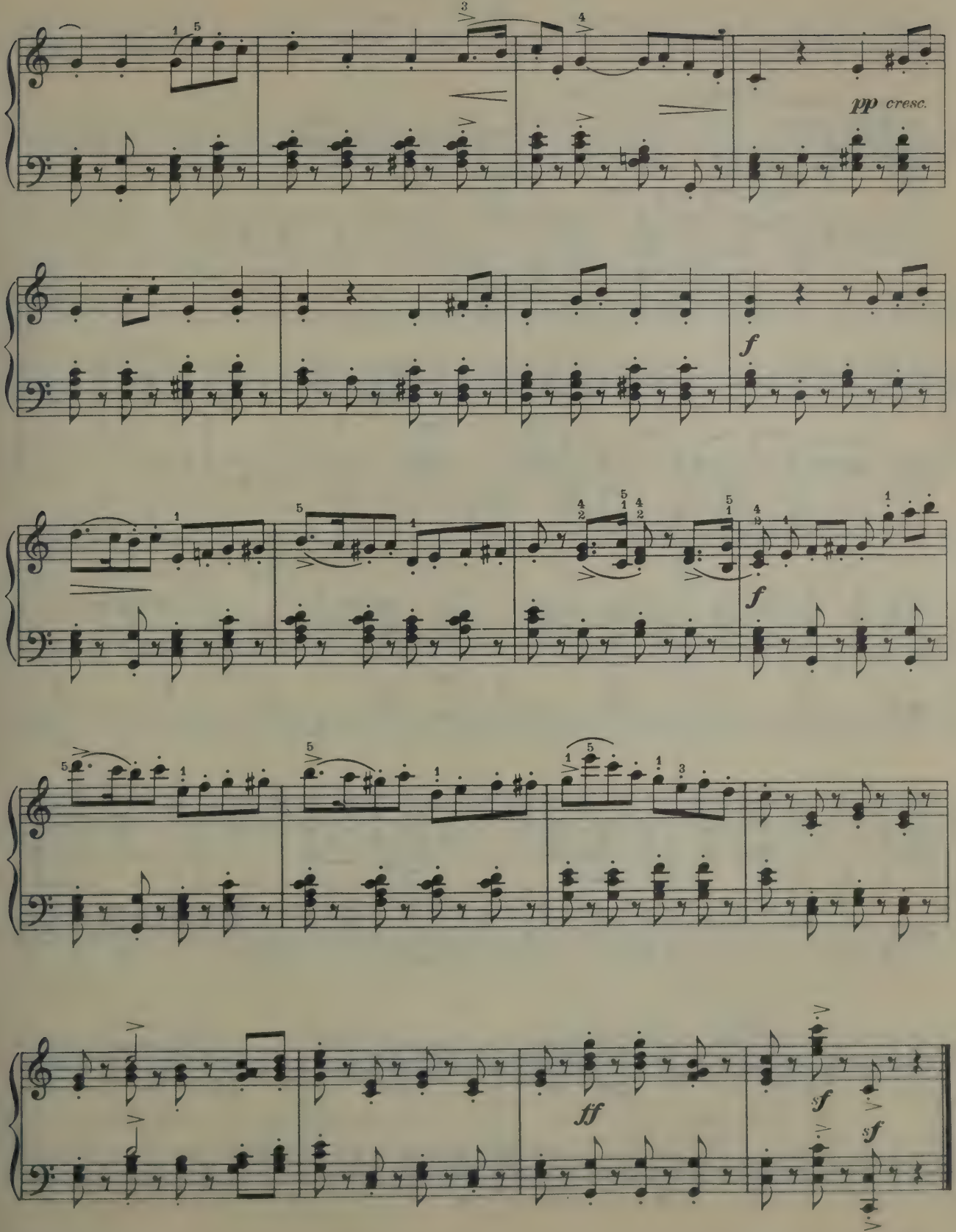

p
mf
f
f
D.C.

Conspirators' March

Arr. by A. GARLAND

C. LECOCQ

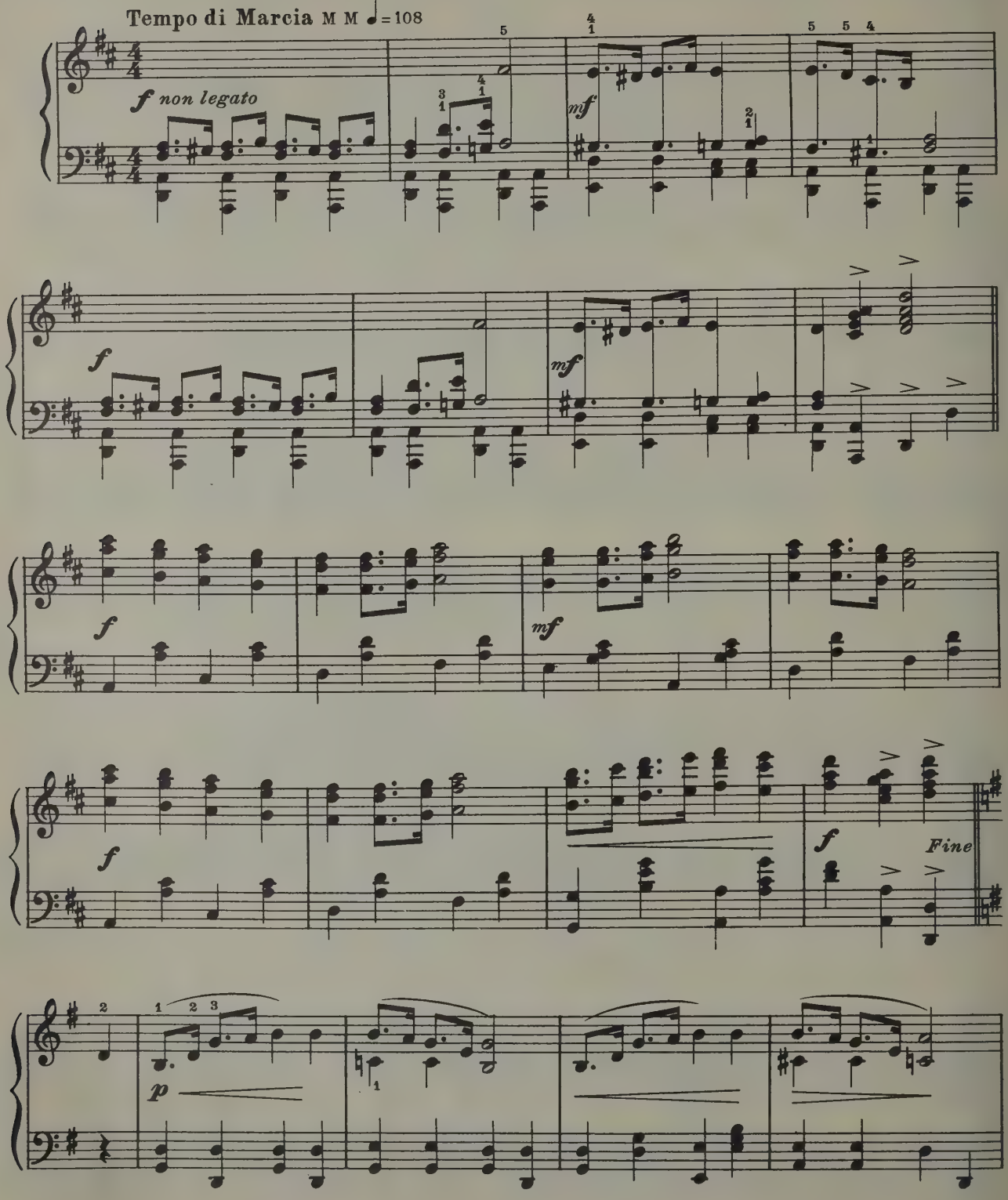



pp cresc.
f
f
ff
sf
sf

Field Day

March

I. W. RUSSELL



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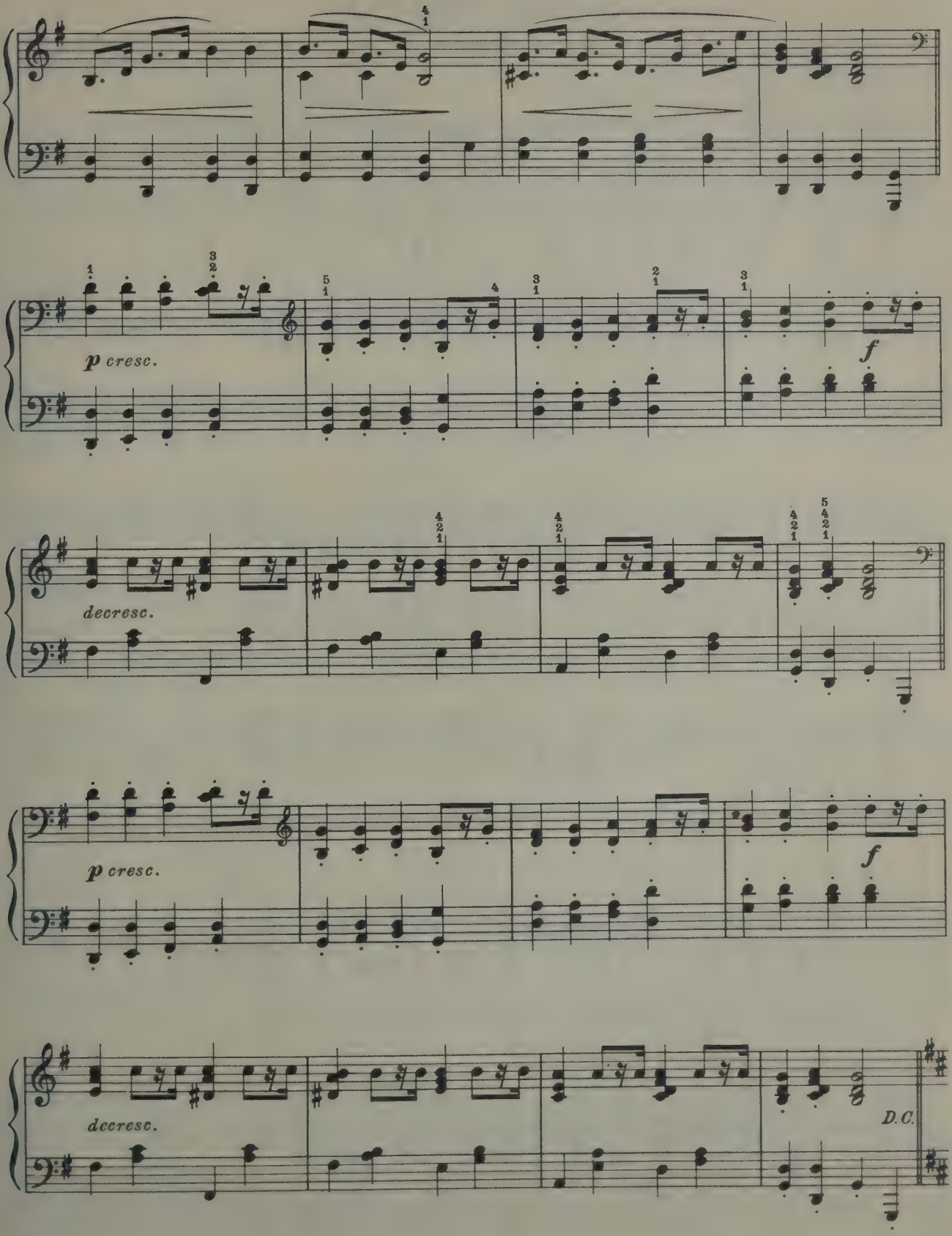
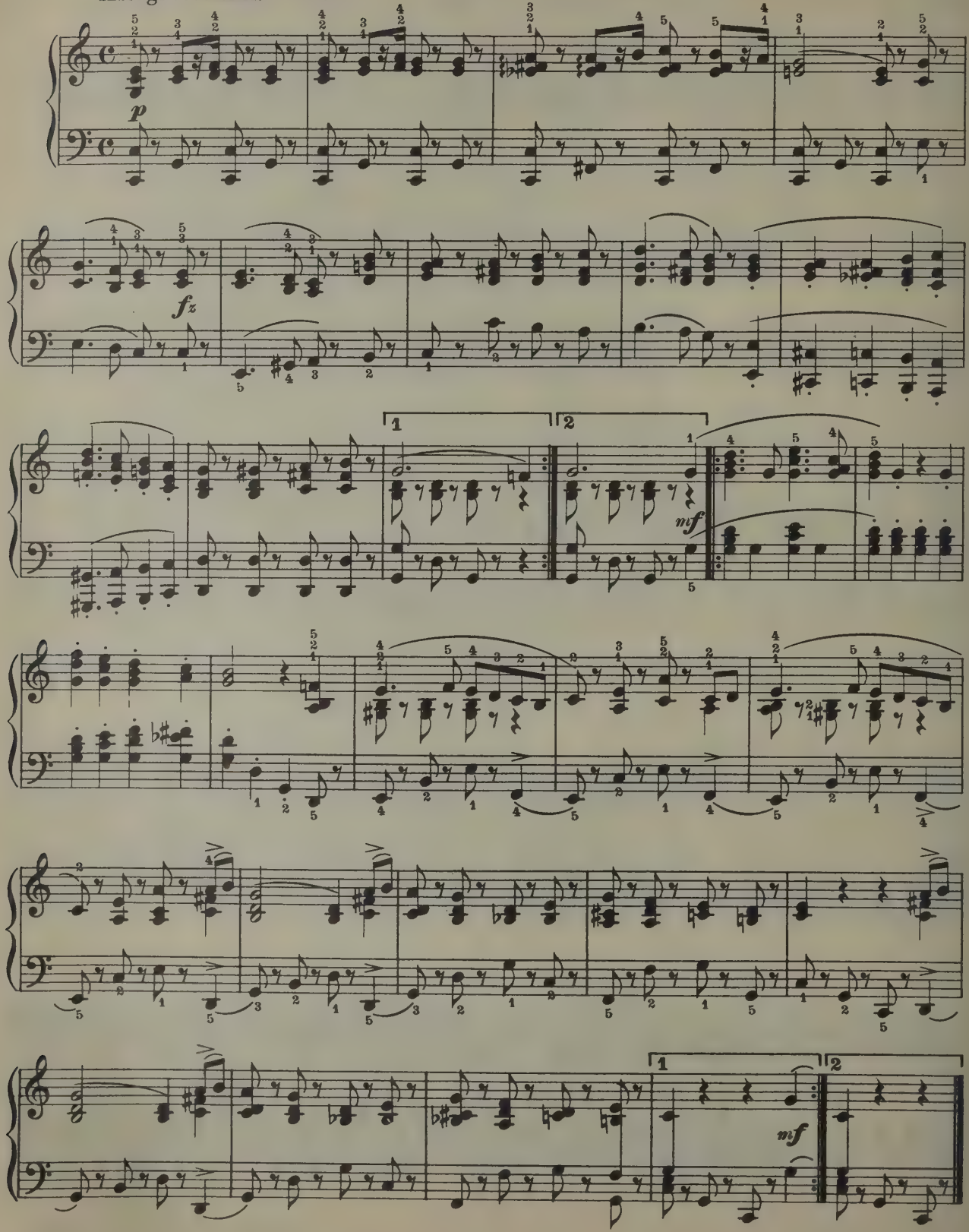

p cresc.
f
decresc.
p cresc.
f
decresc.
D.C.

Spring Journey

March

Arr. from ROB. VOLKMANN

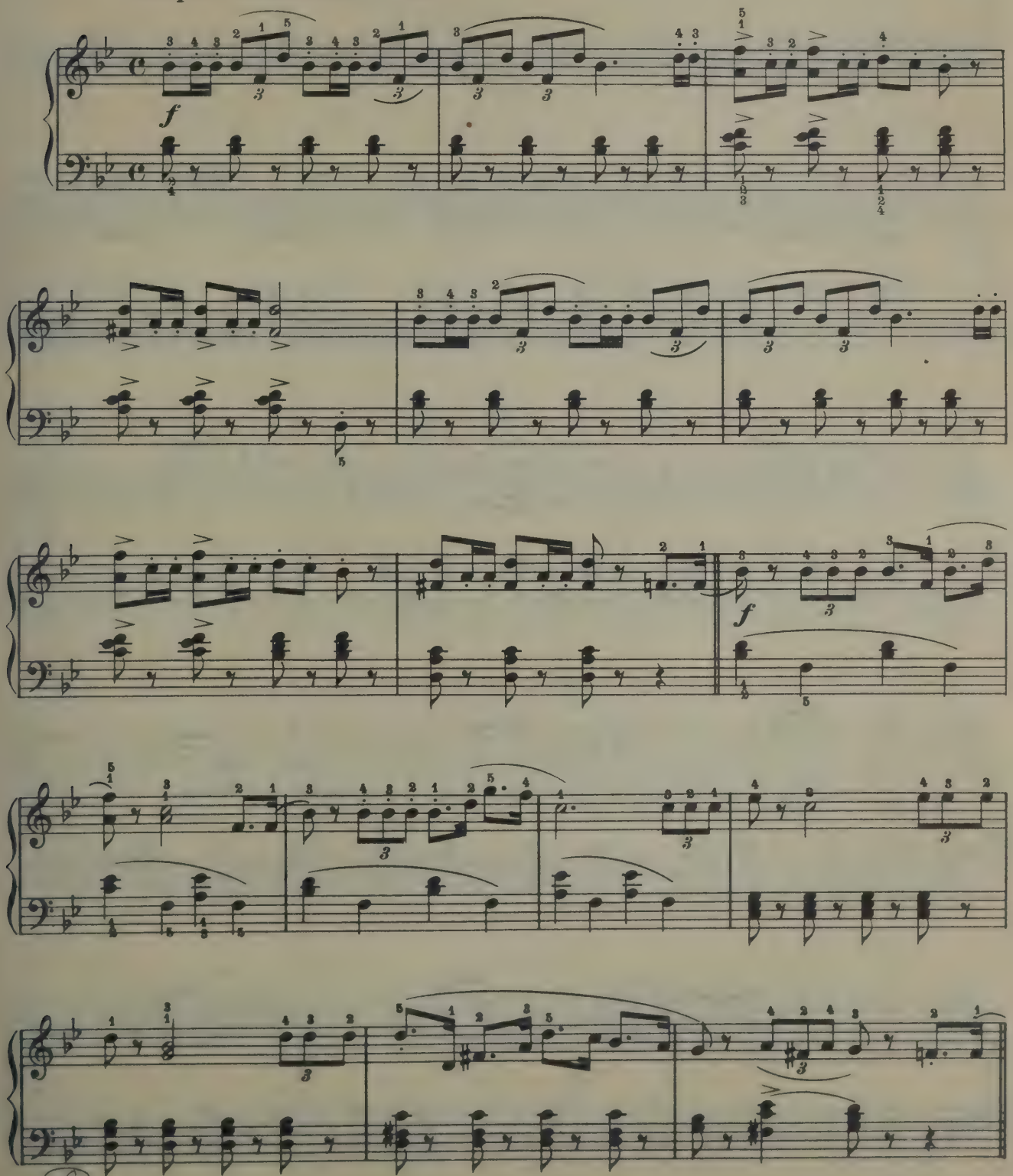


Spanish Cadets

March

FRITZ HARTMANN, Op. 208

Tempo di Marcia M.M. ♩ = 108



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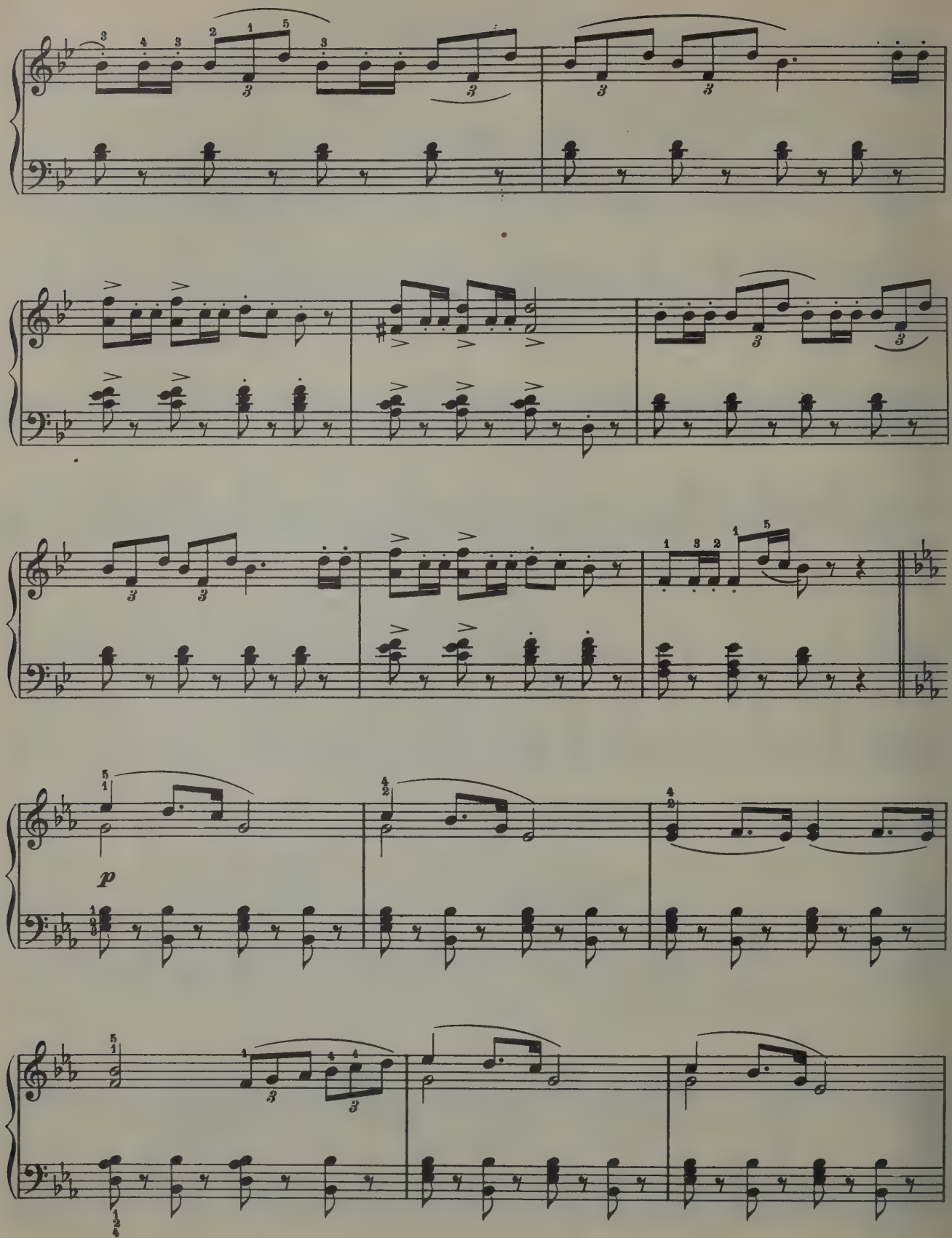
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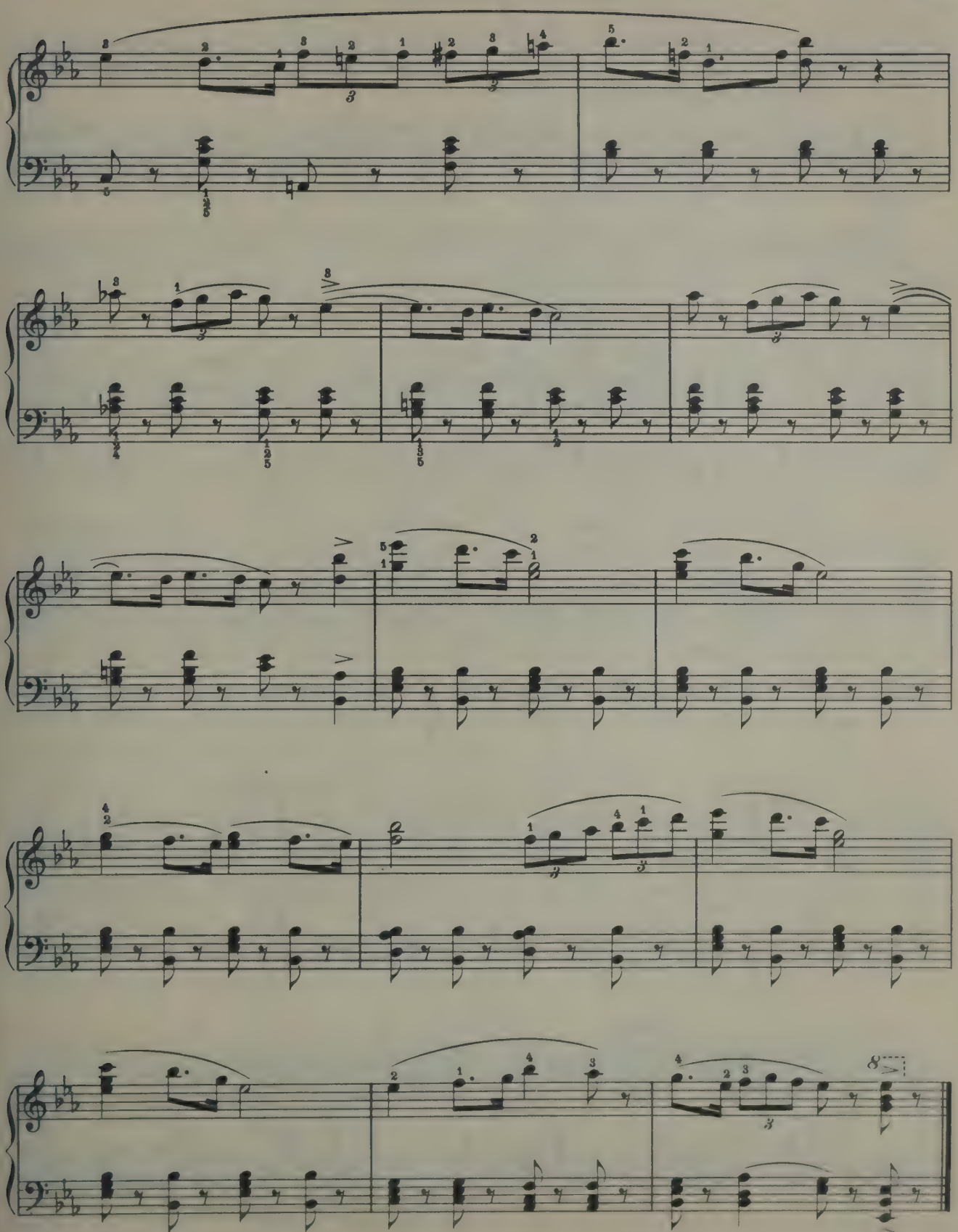
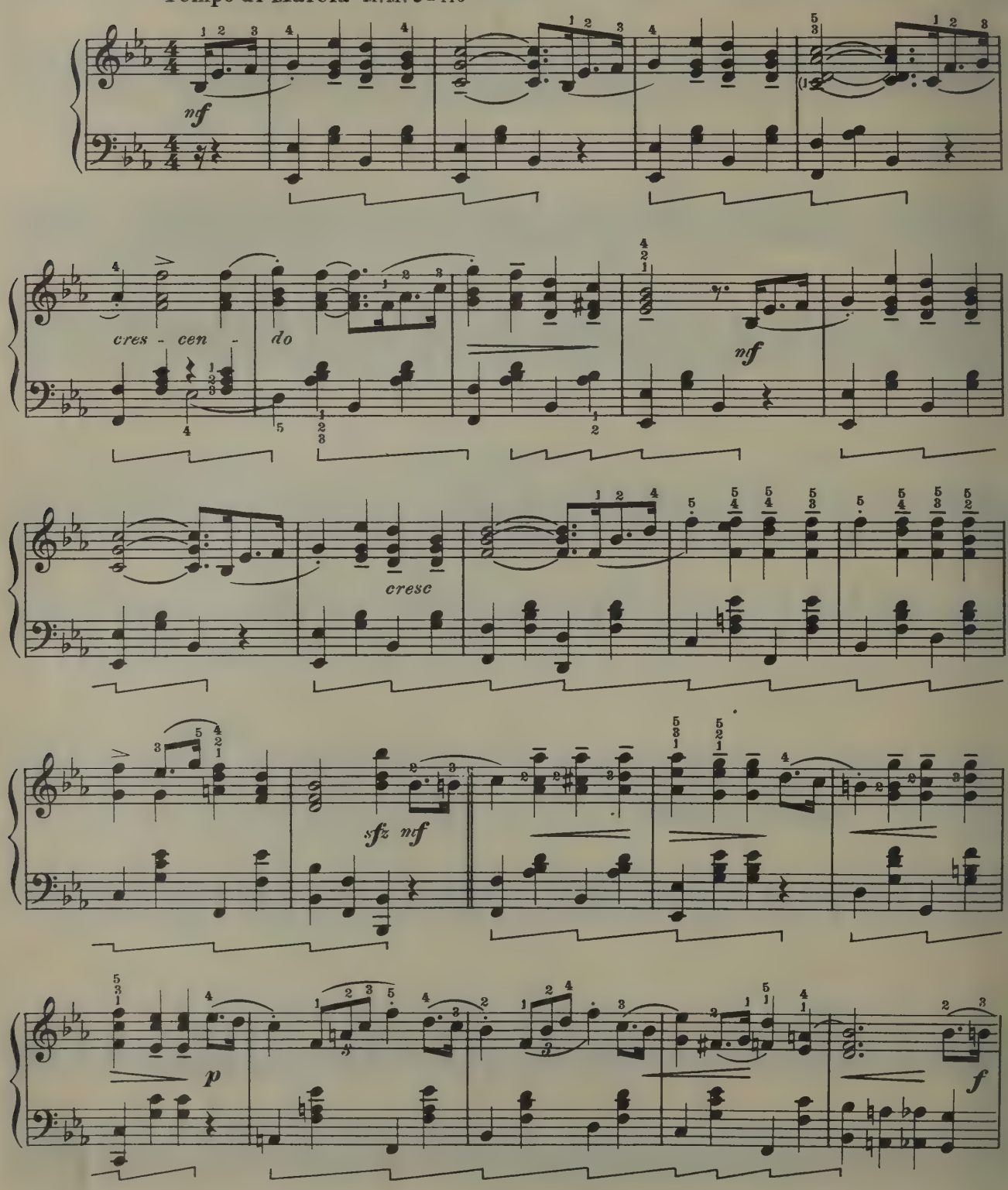


Community Grand March

CARL WILHELM KERN
Op. 506



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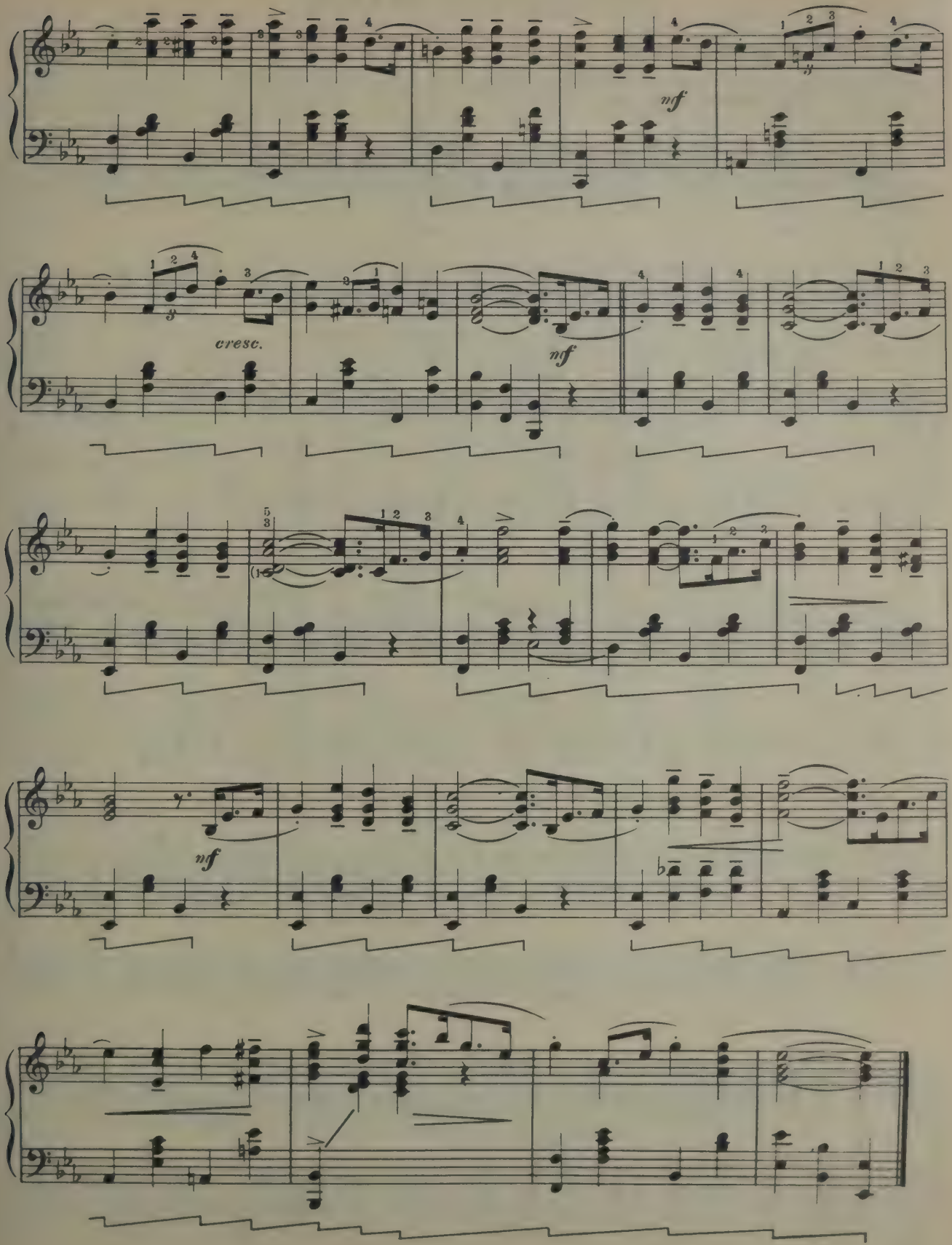
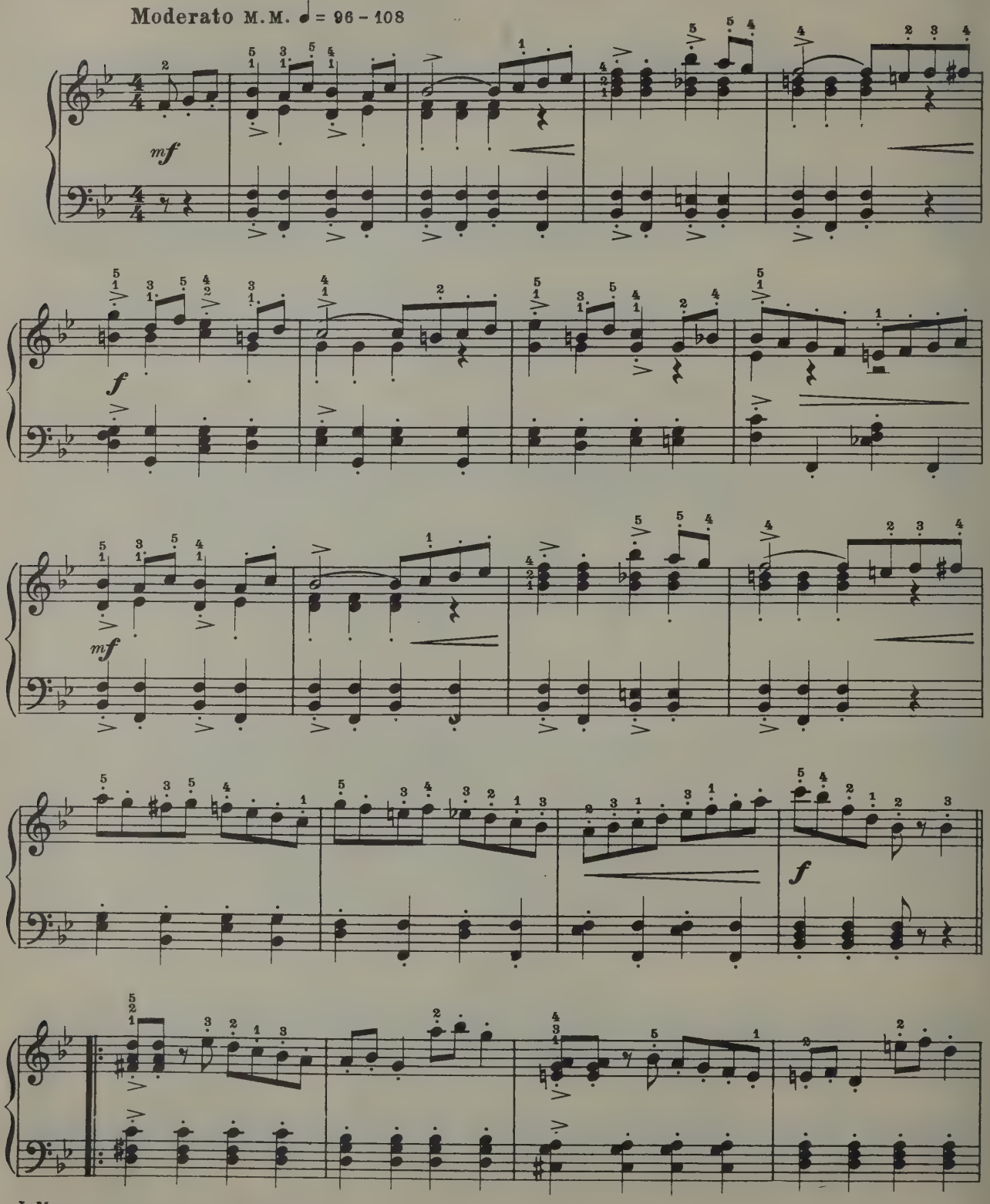

nf
cresc.
nf
nf

Hungarian March

Trans. by W. P. MERO

H. KOWALSKI



I. M.
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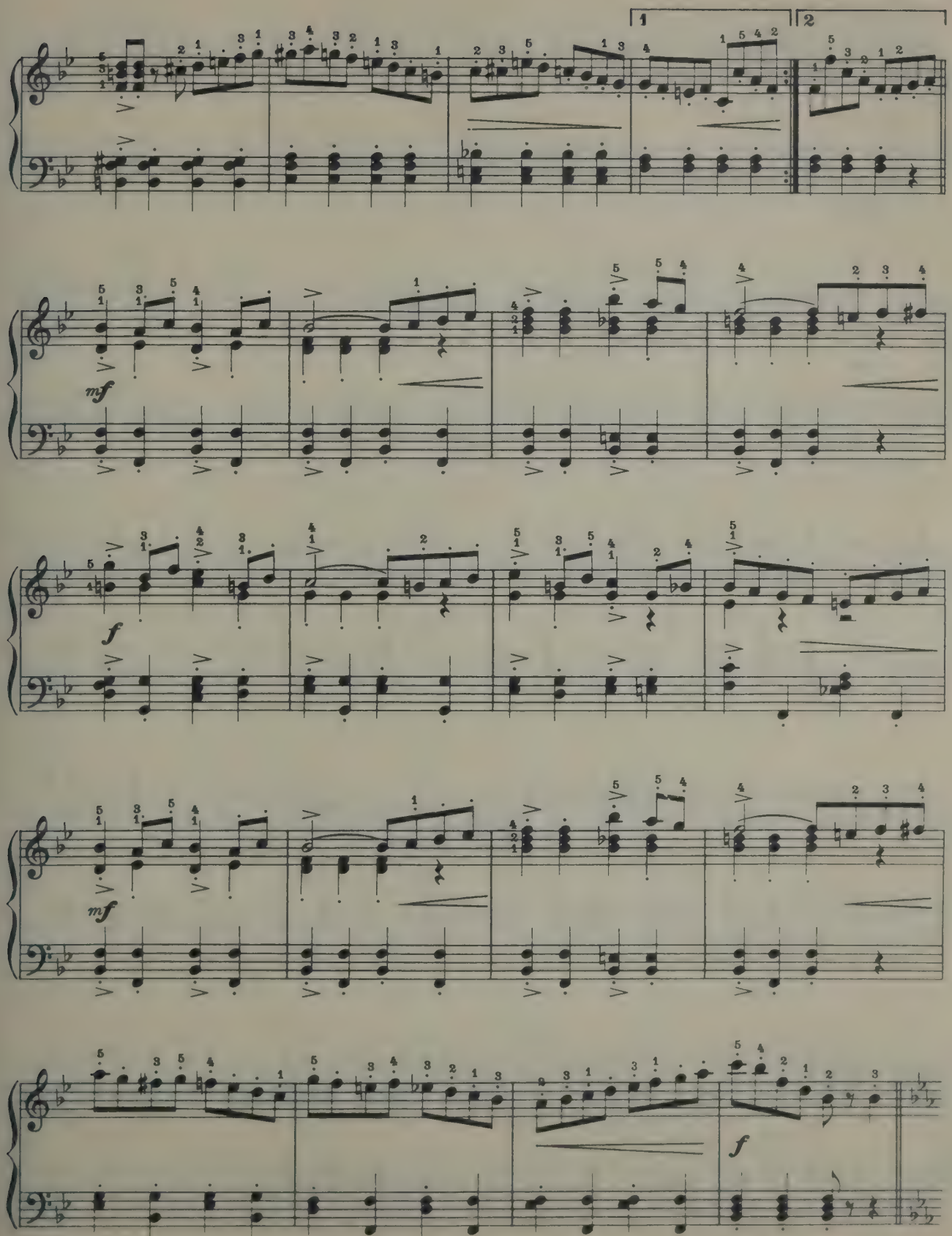
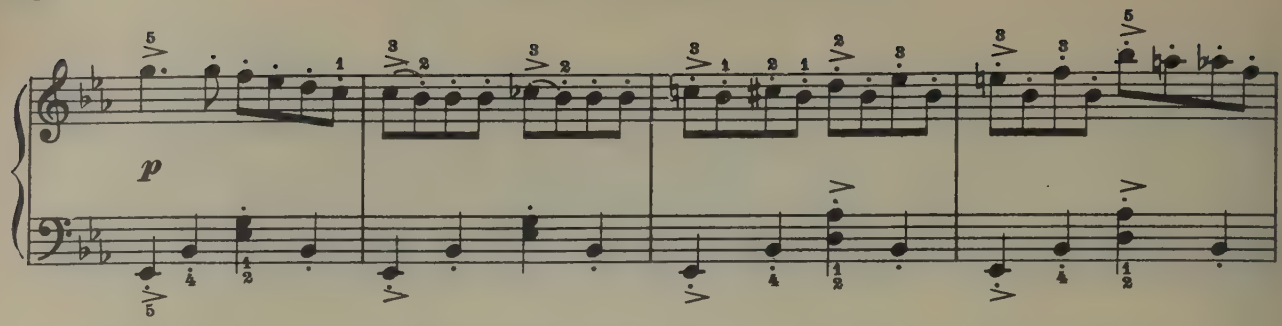

1
2
mf
f
mf
f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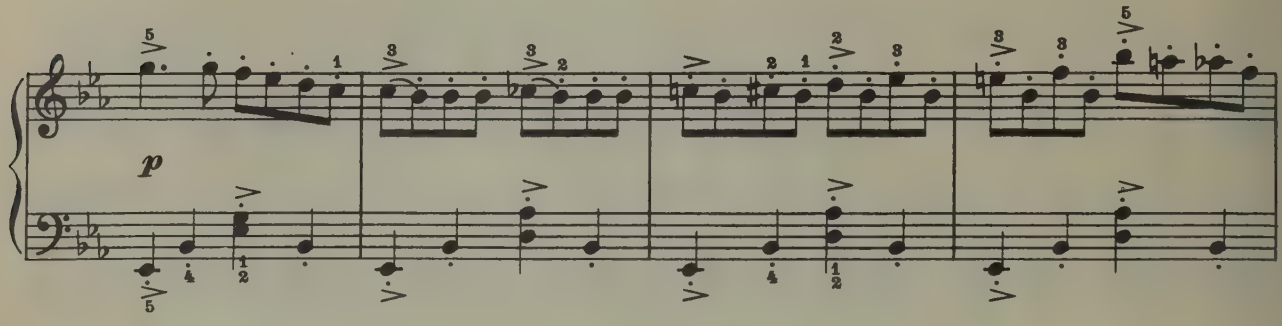
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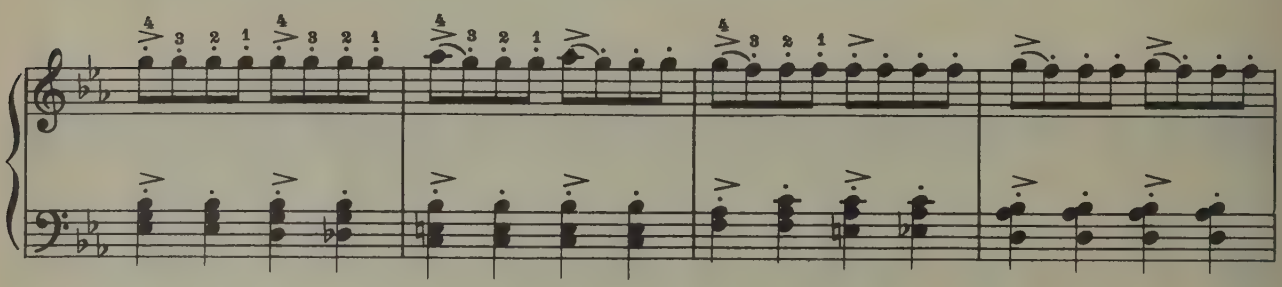
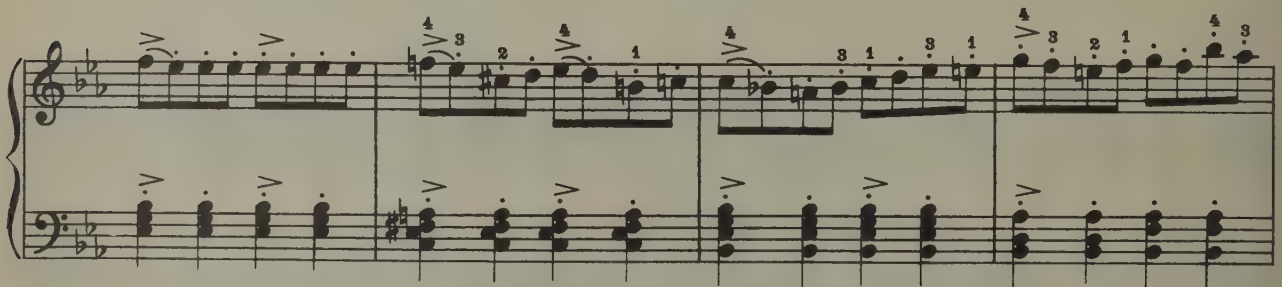
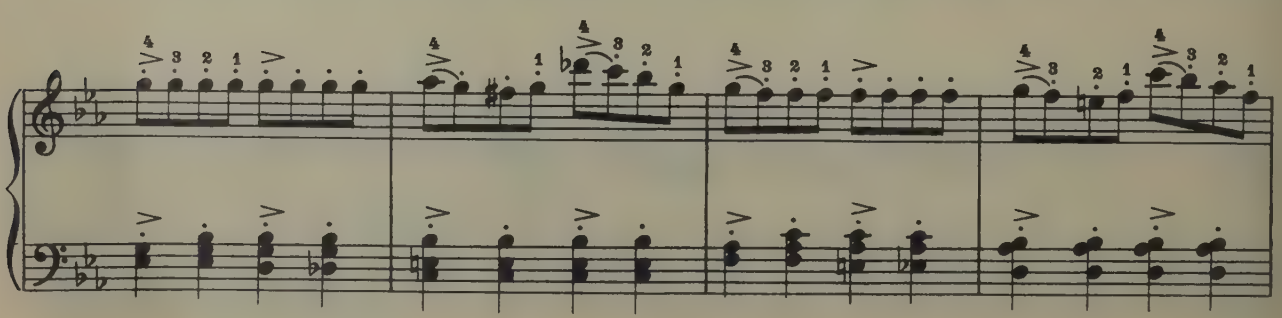
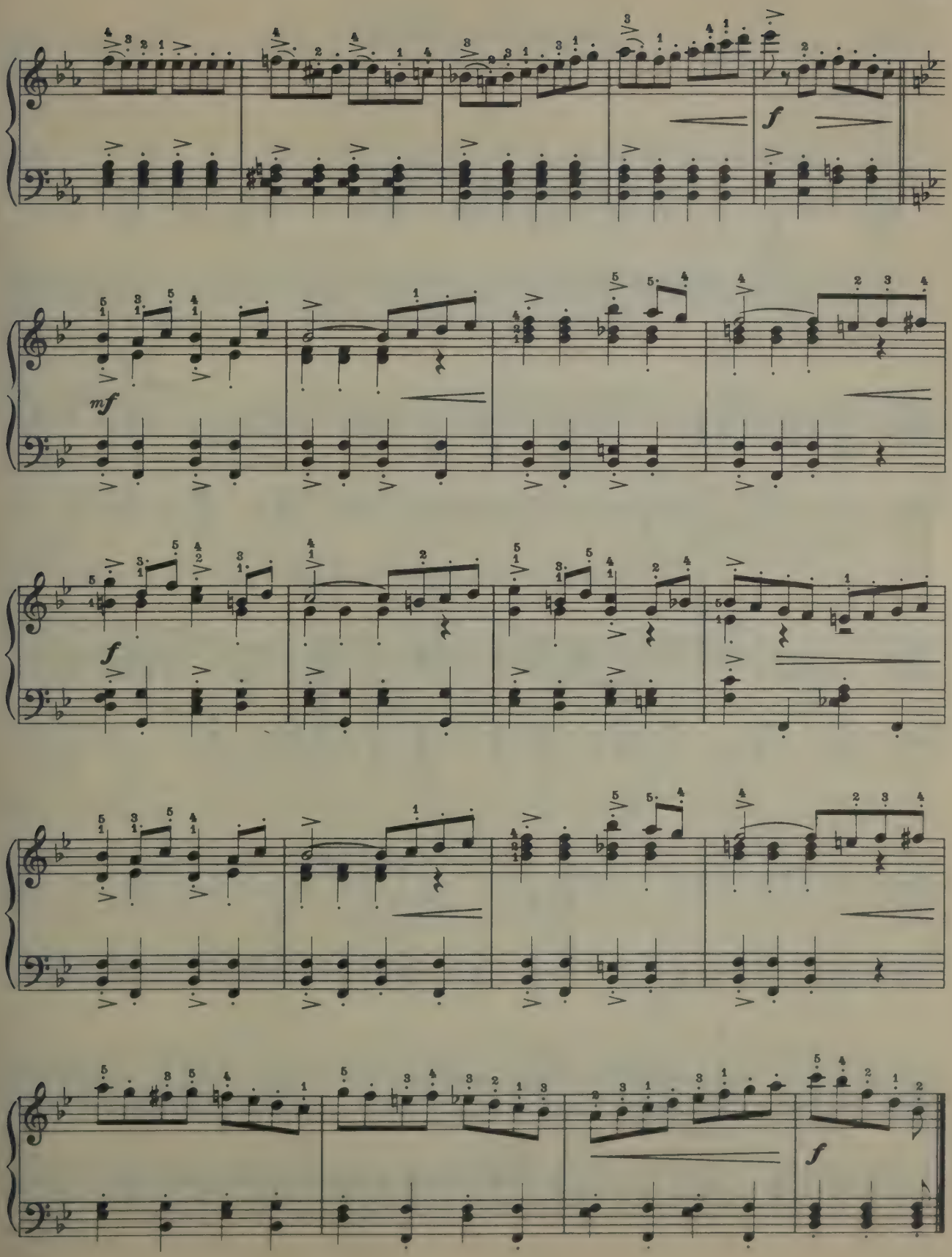


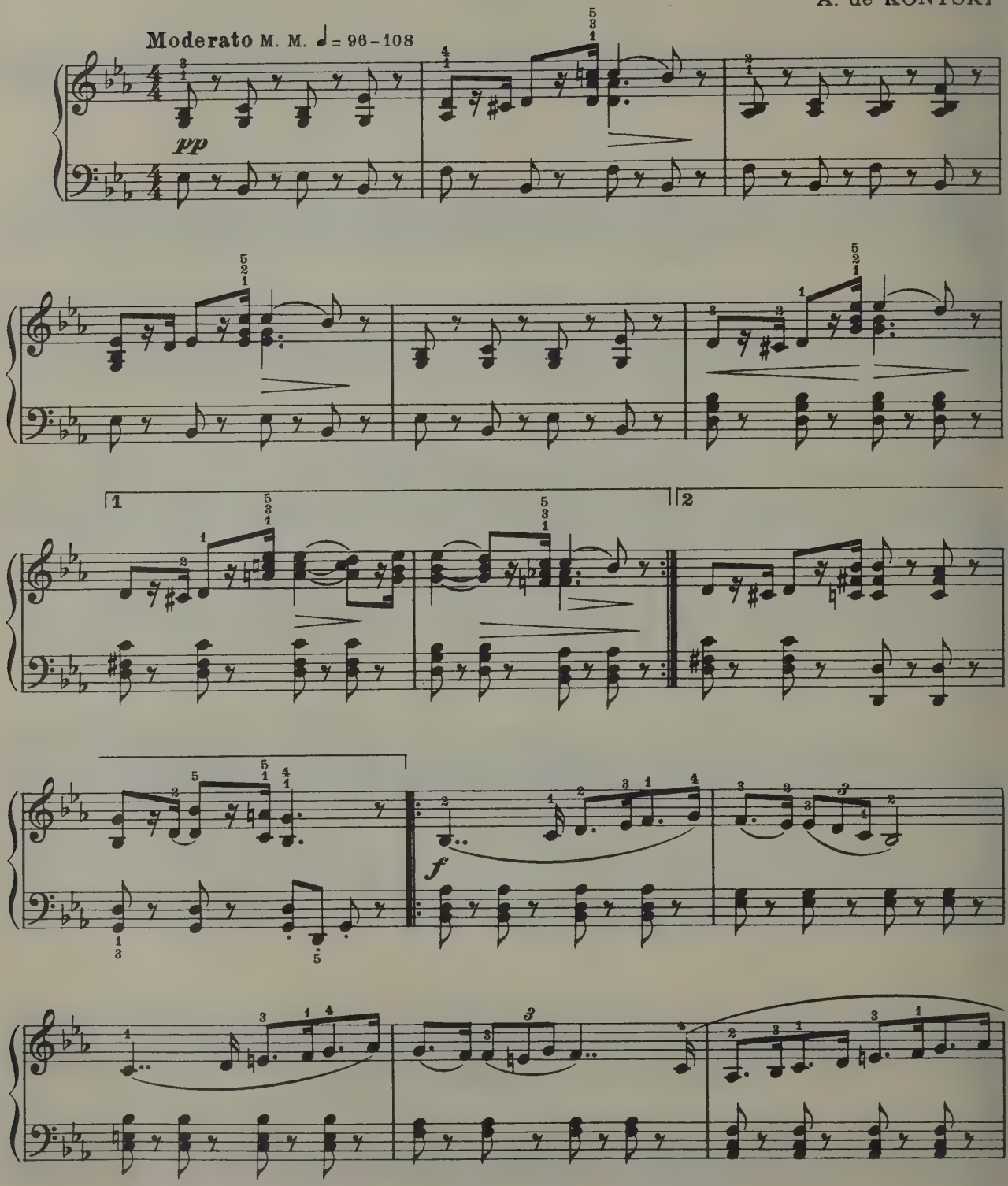





f
mf
f
f

Persian March

A. de KONTSKI



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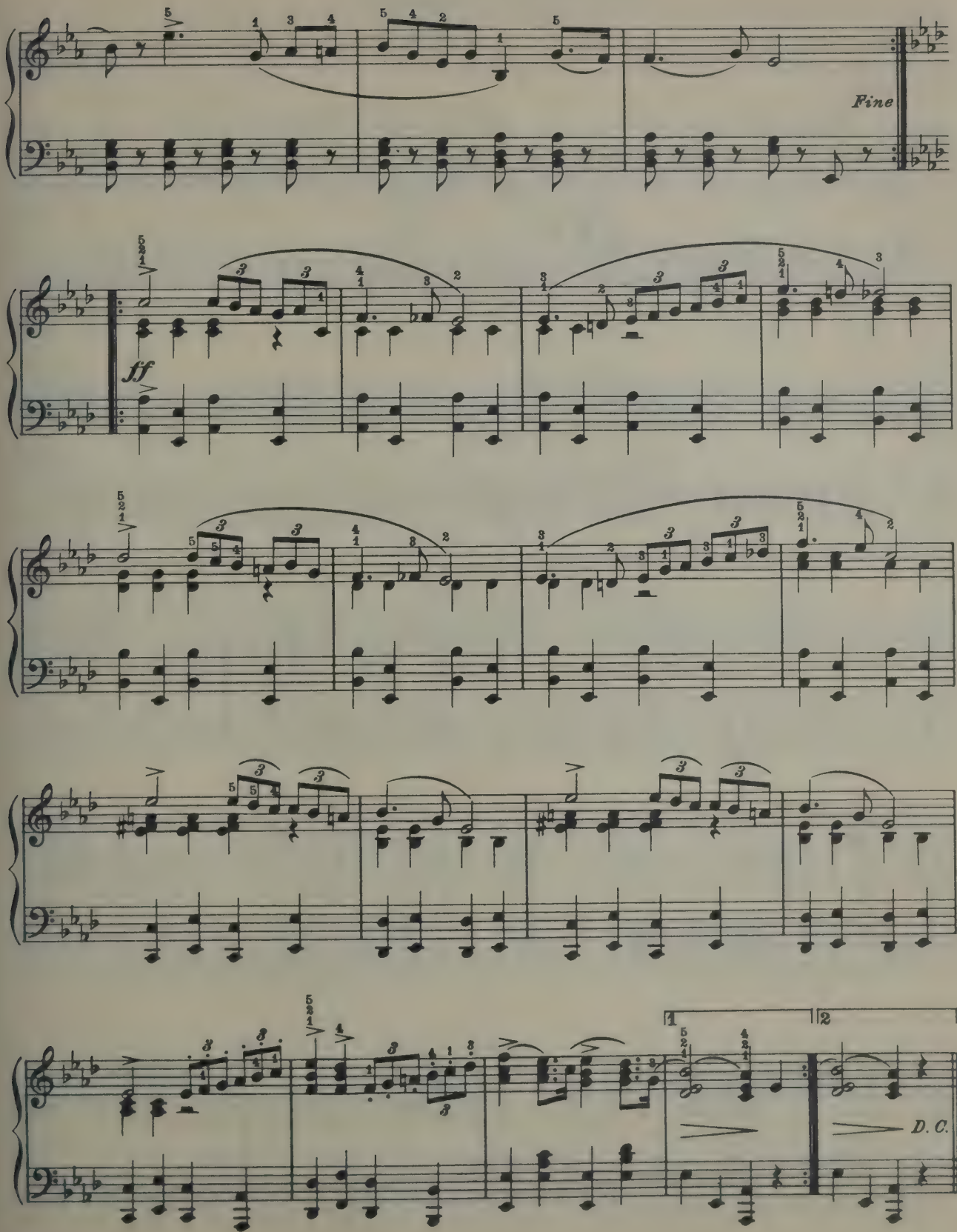
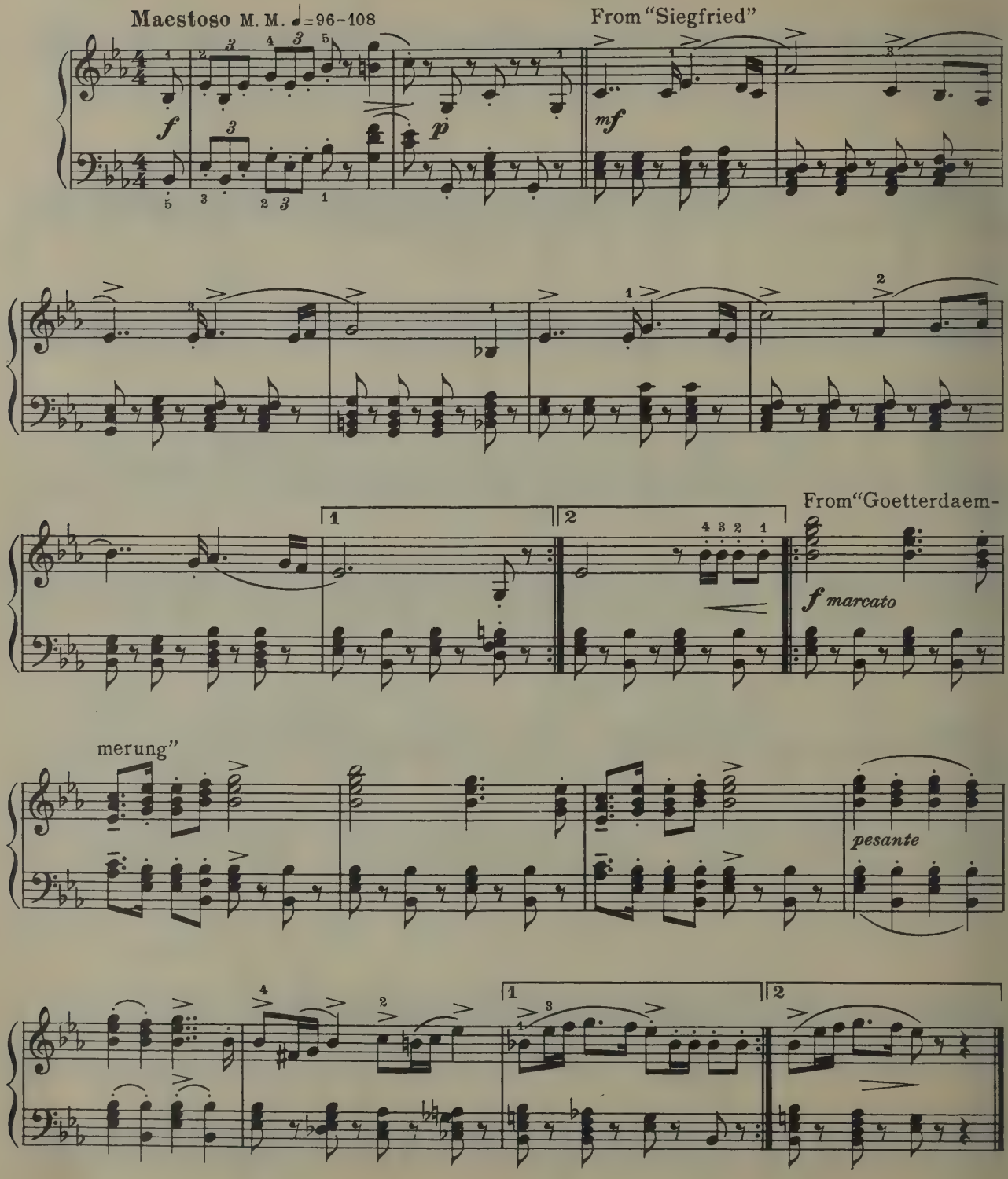

Fine
ff
1
2
D. C.

Fanfare March

R. WAGNER

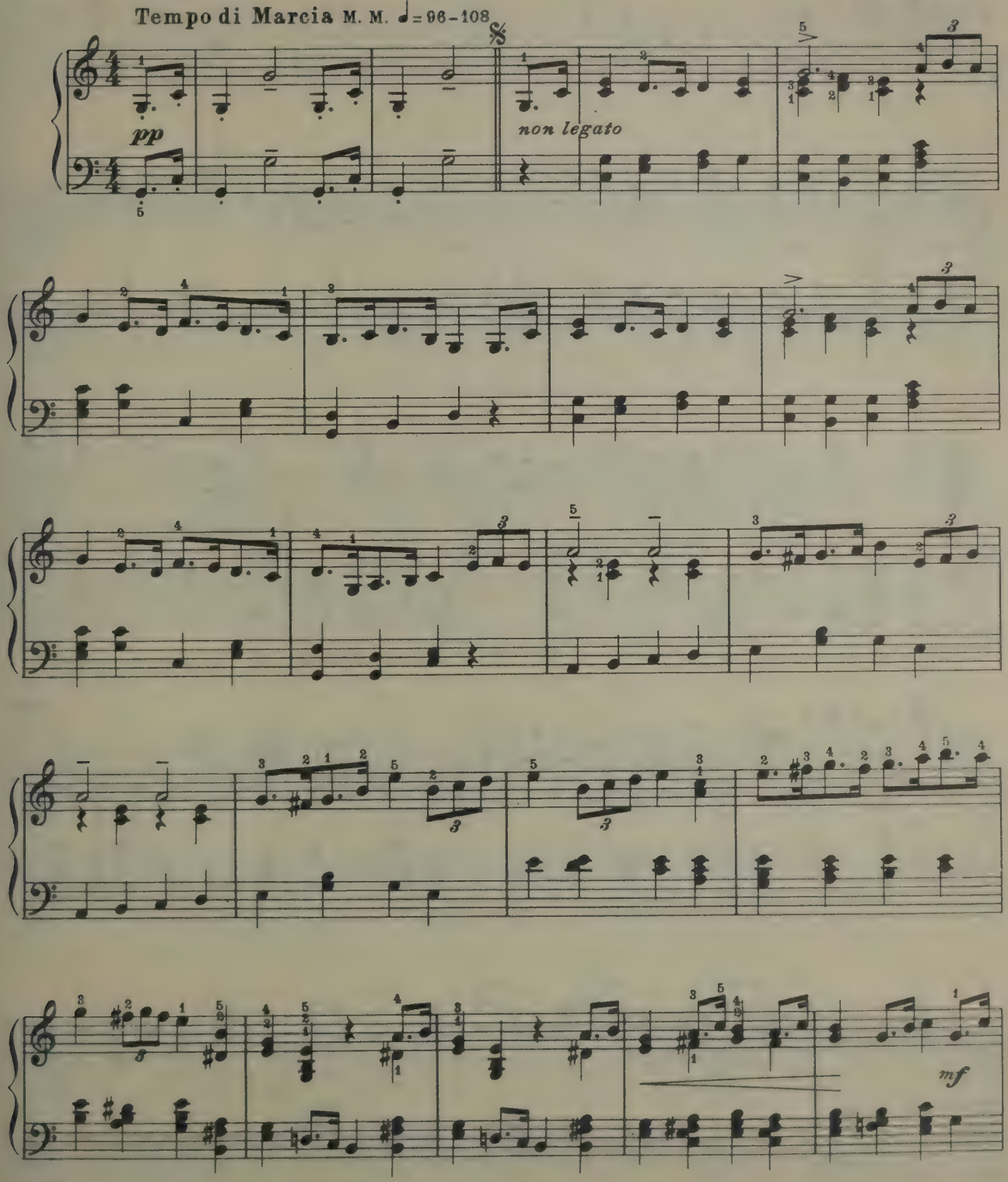


Lenore March

From Symphony No. 5

Arr. by A. GARLAND

J. RAFF, Op. 117



I. M.

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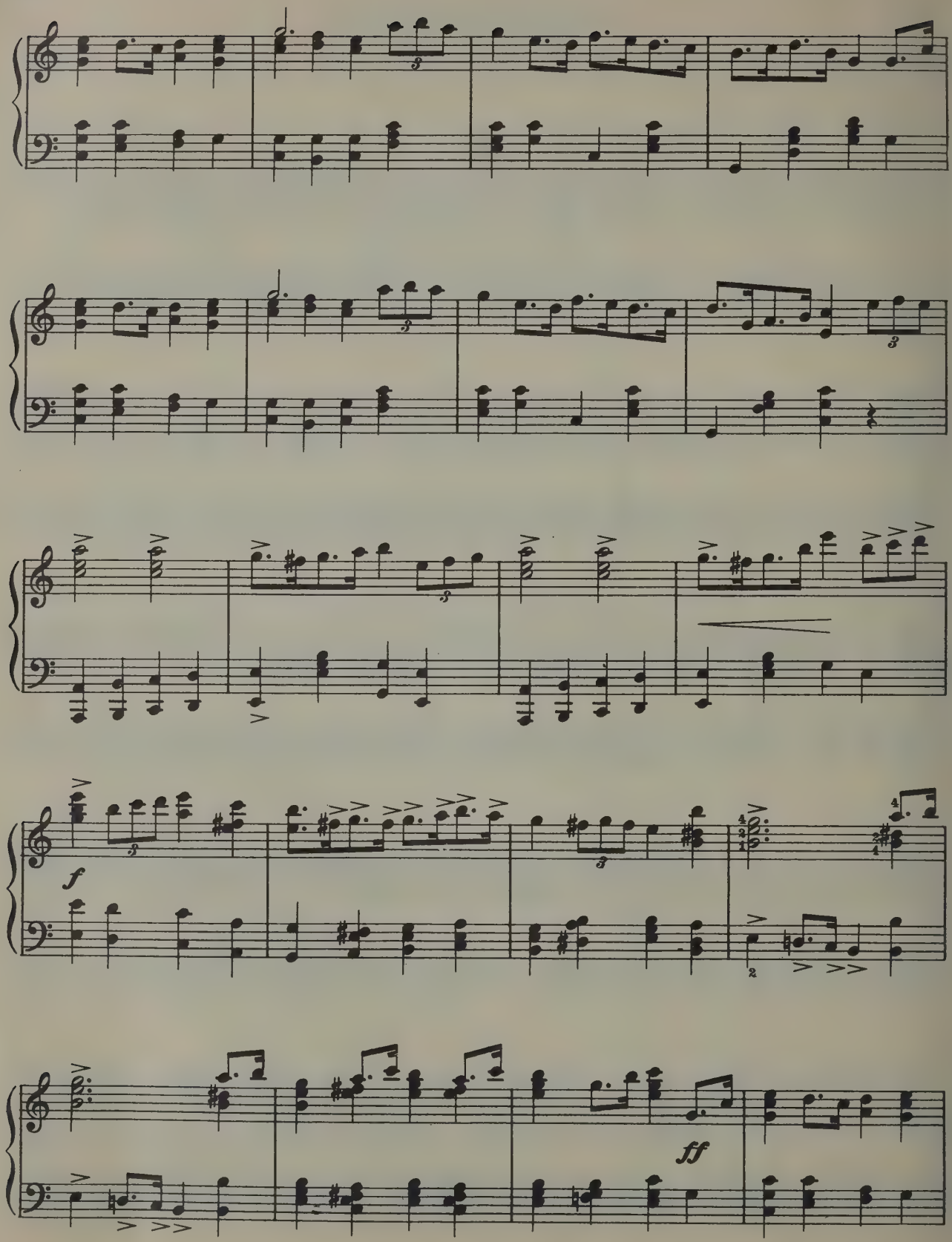
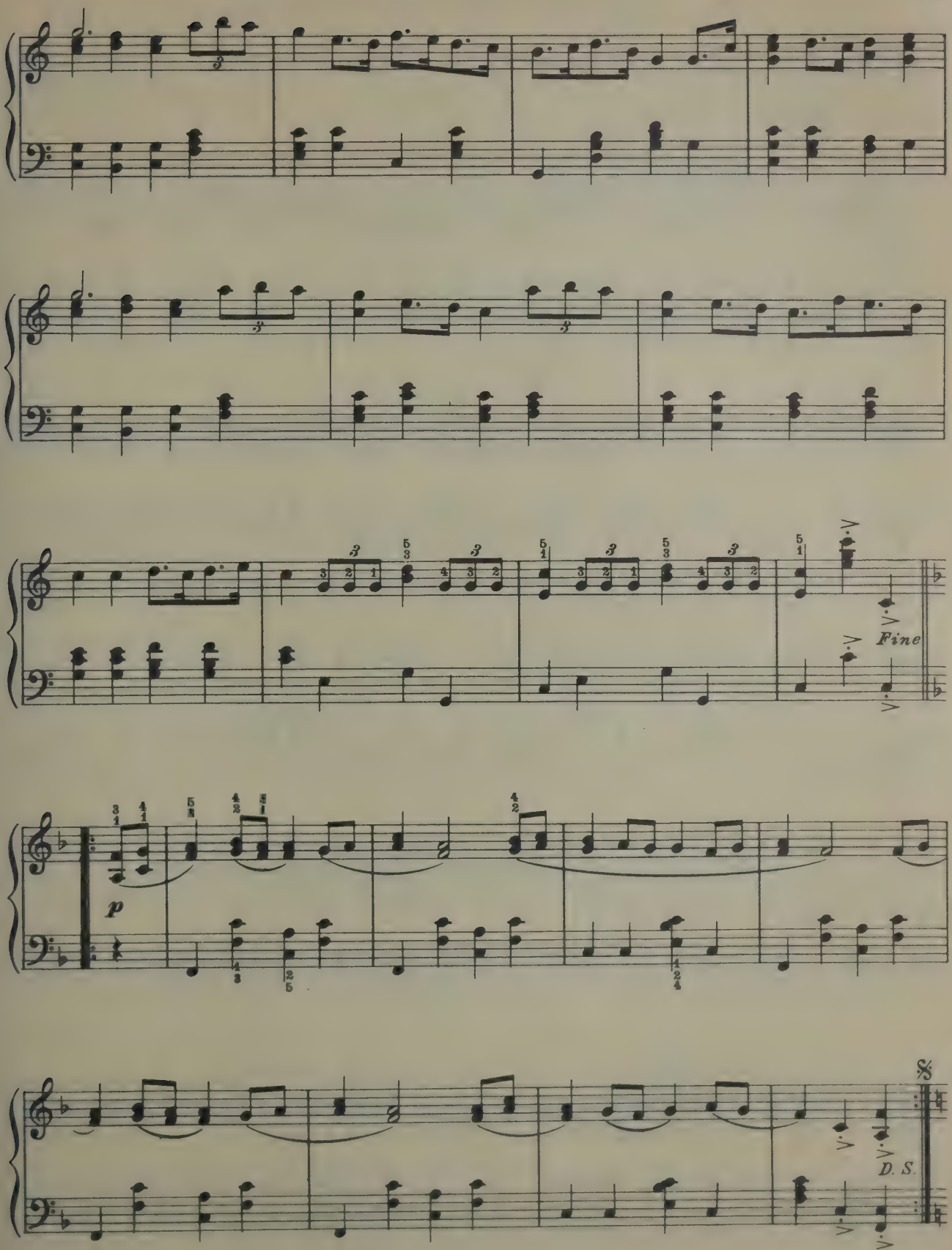

f
ff

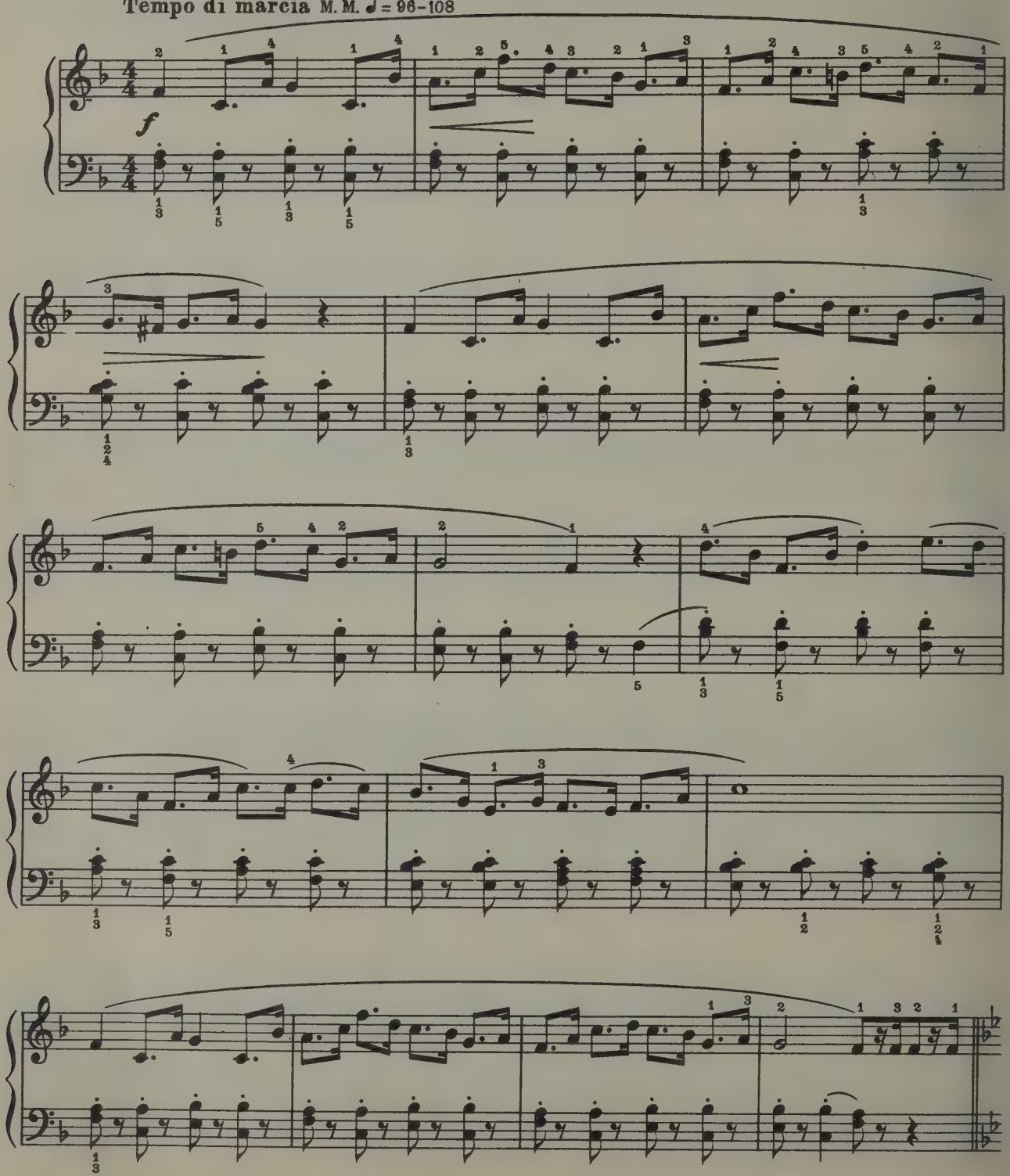

Fine
p
D. S.

Operatic Medley March

Arr. by W. P. MERO

"Trovatore"-Verdi

Tempo di marcia M. M. ♩ = 96-108



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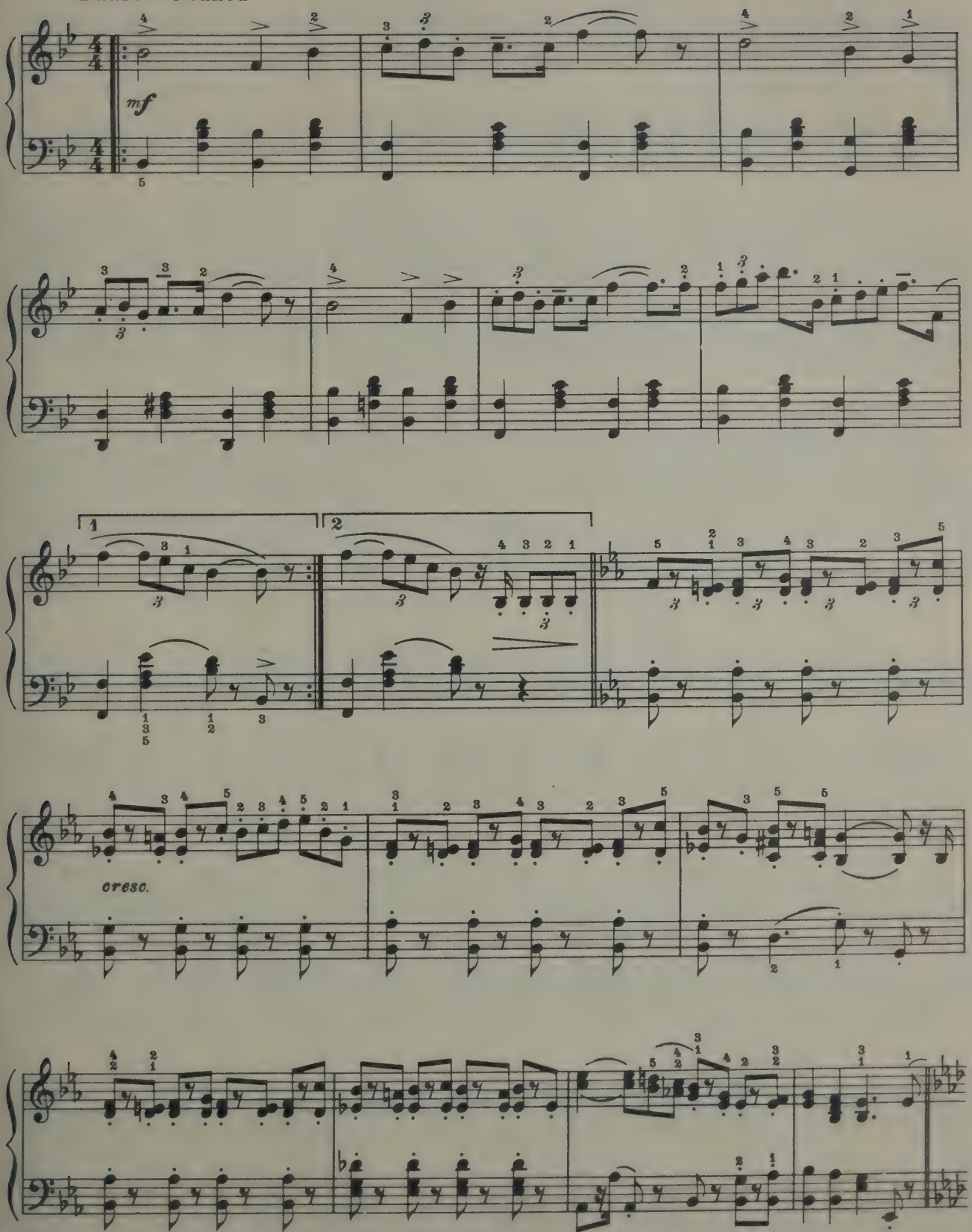
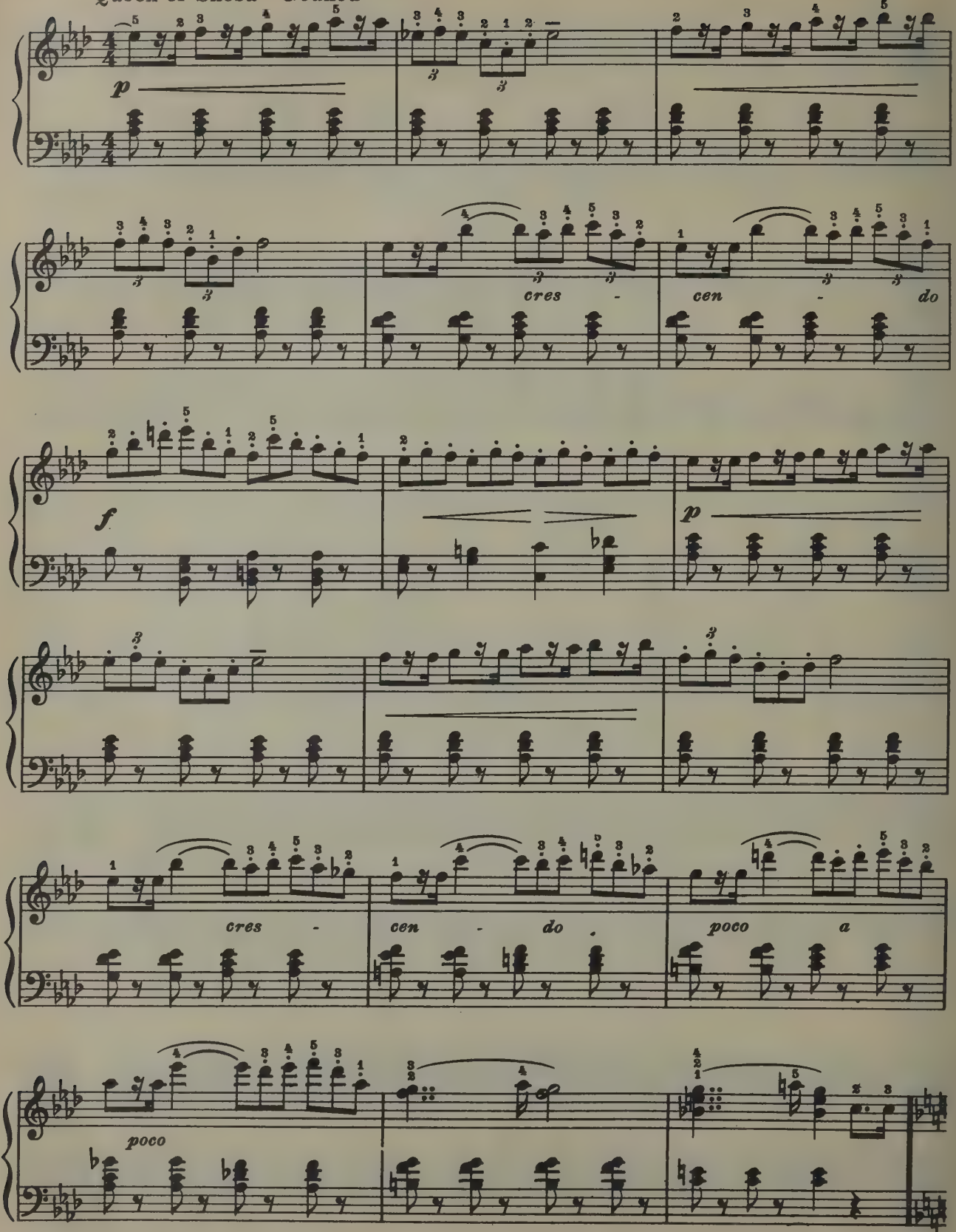
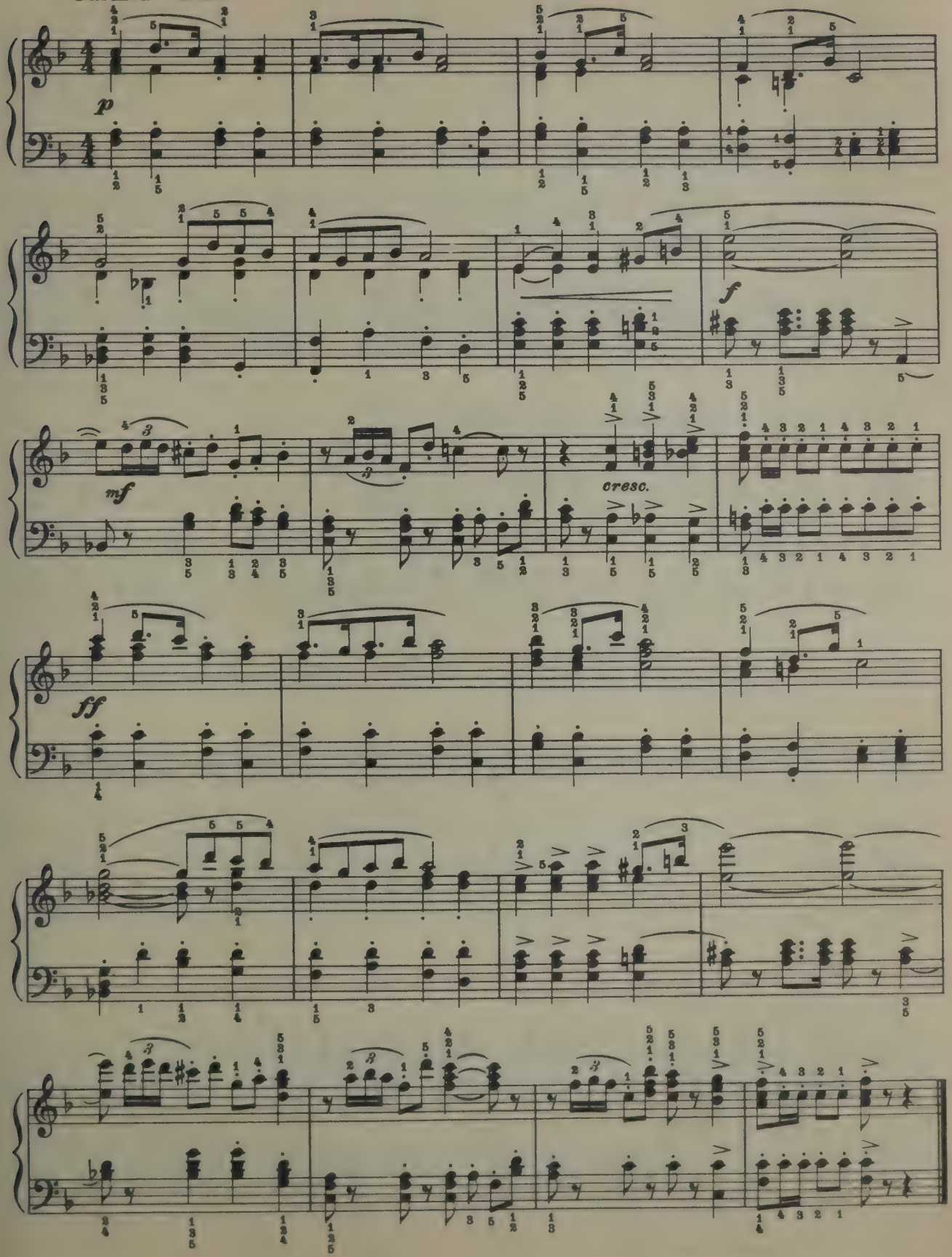
"Faust" - Gounod



"Queen of Sheba"-Gounod



"Carmen" -Bizet

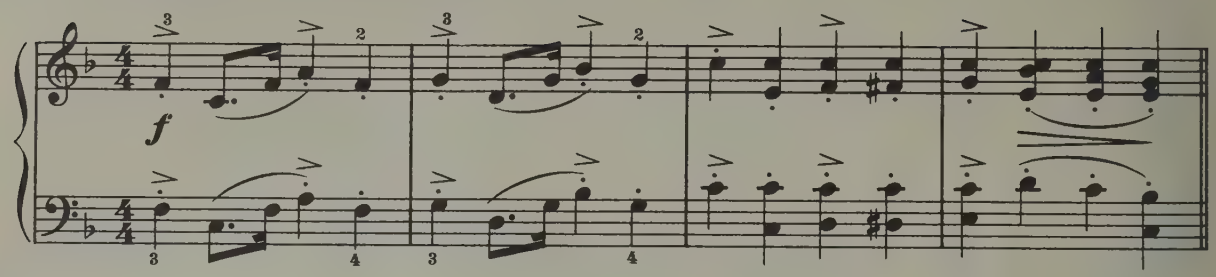


Church March

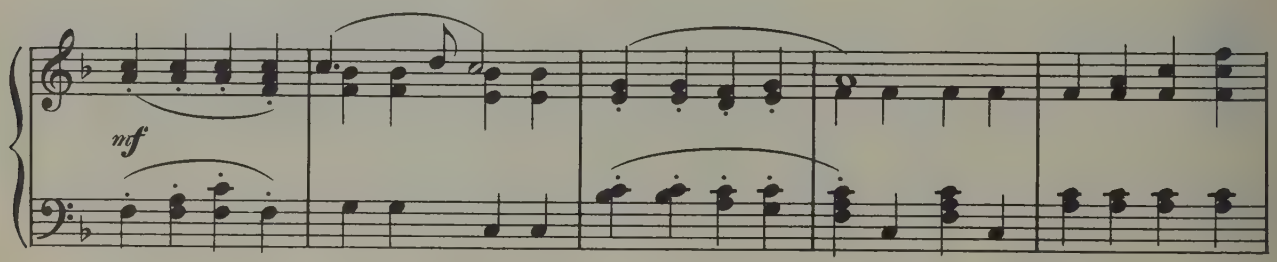
on Well-known Hymns

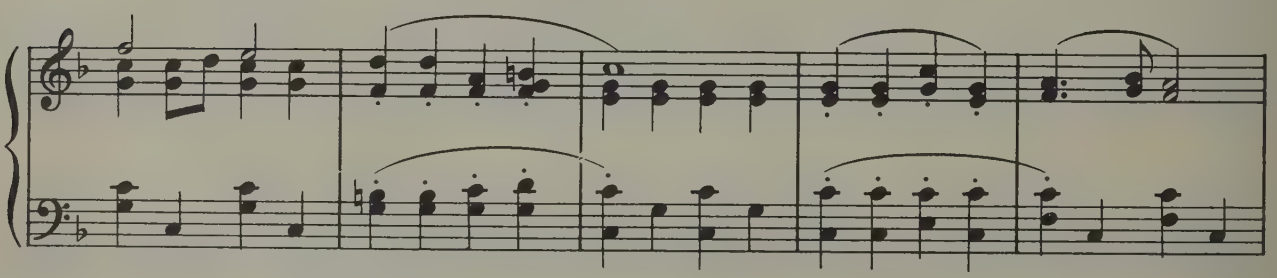
A. GARLAND

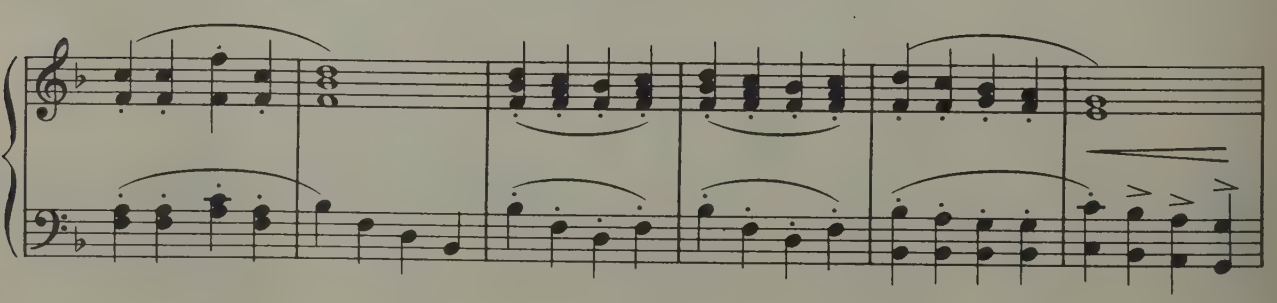
Maestoso M. M. ♩= 96-108



"Onward Christian Soldiers"- SULLIVAN







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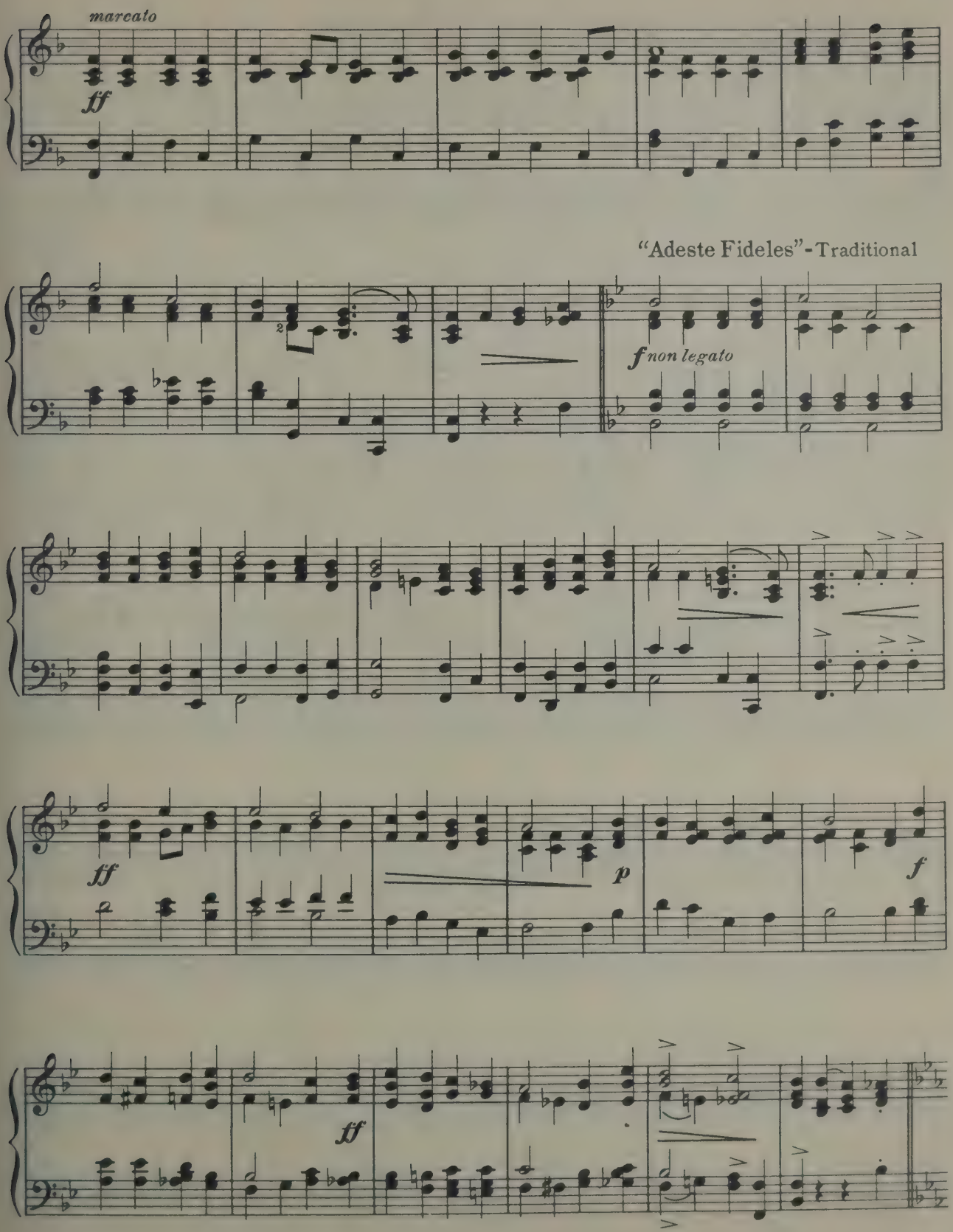

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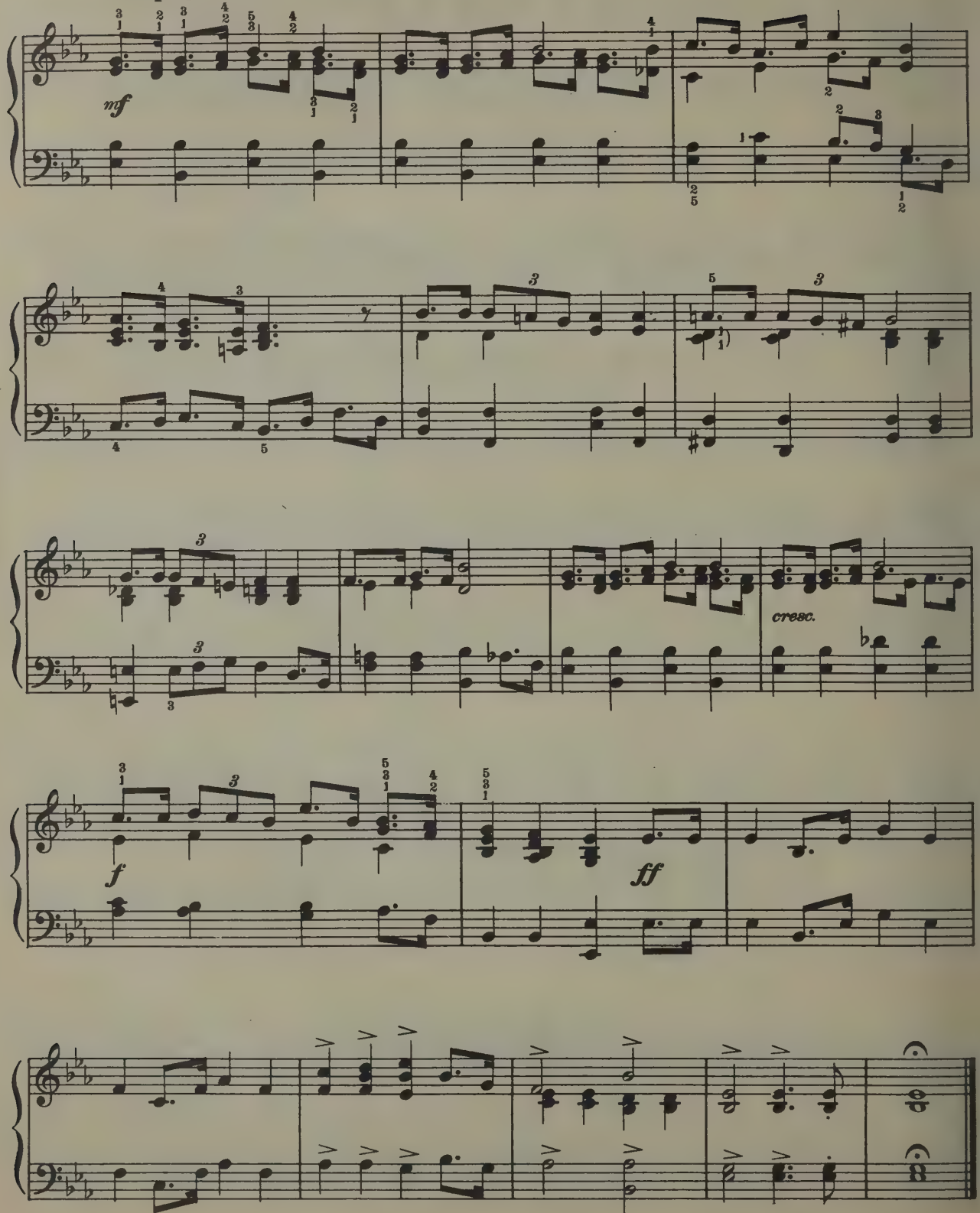
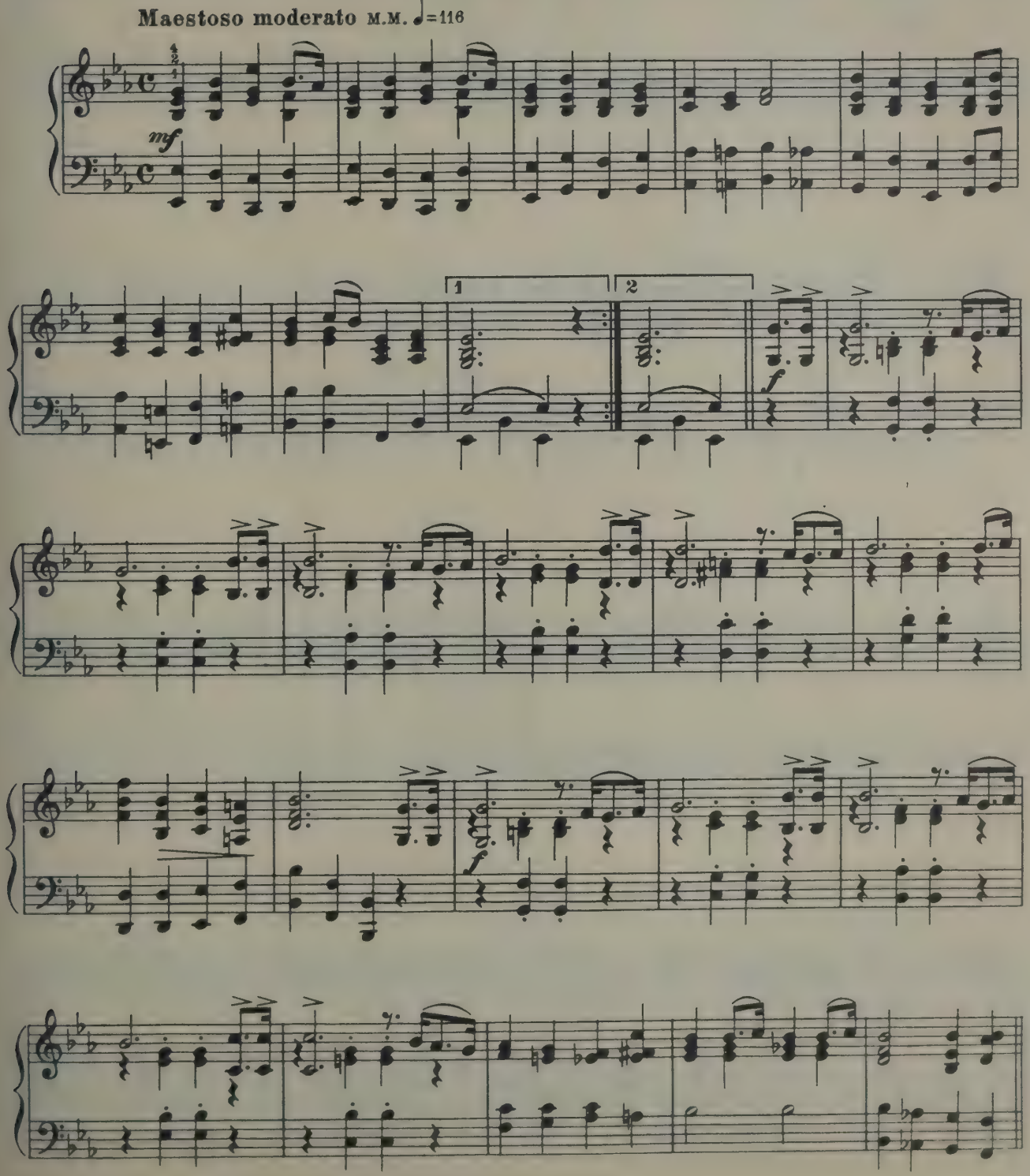
"Brightly Gleams our Banner" - SULLIVAN

Tempo giusto



March of the Noble

FREDERICK KEATS



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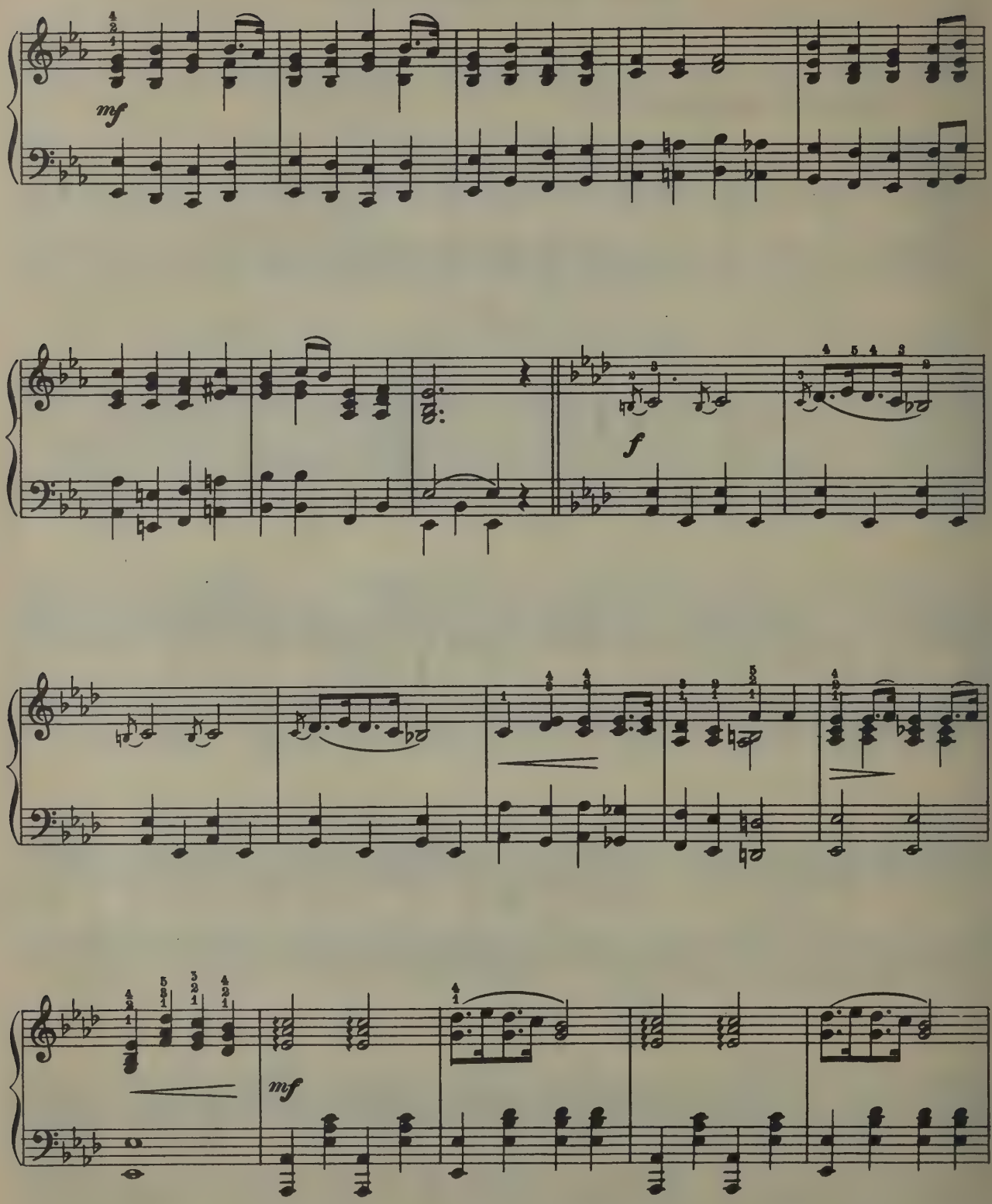
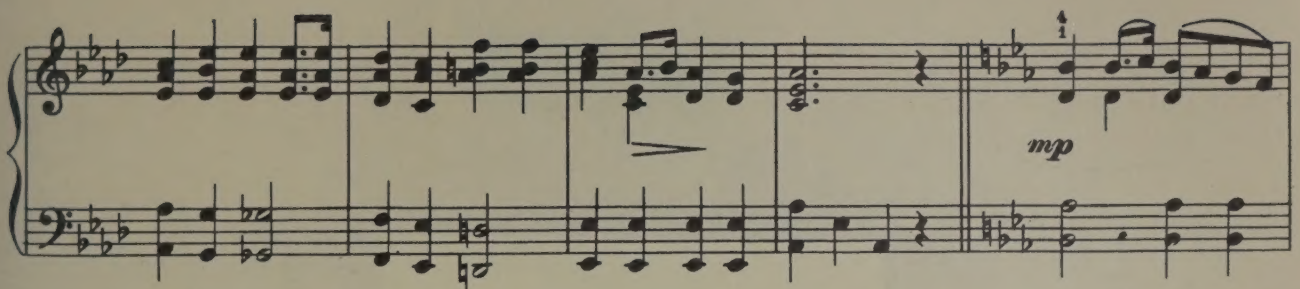

mf
f
mf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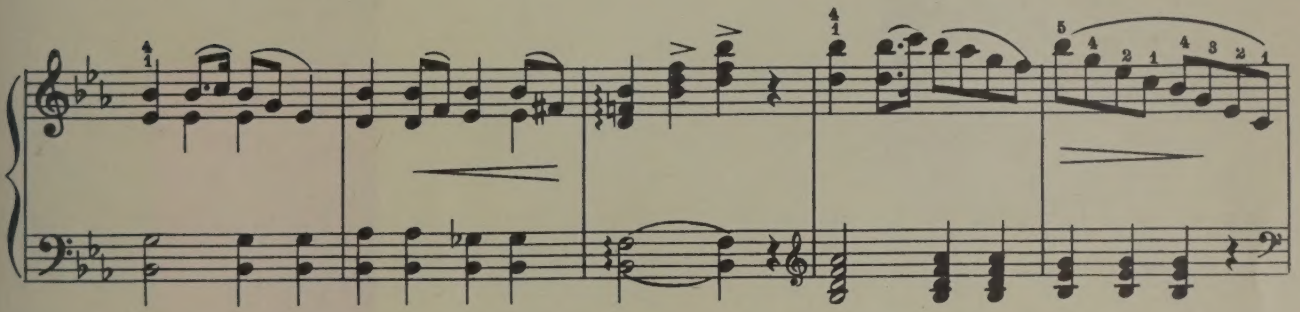
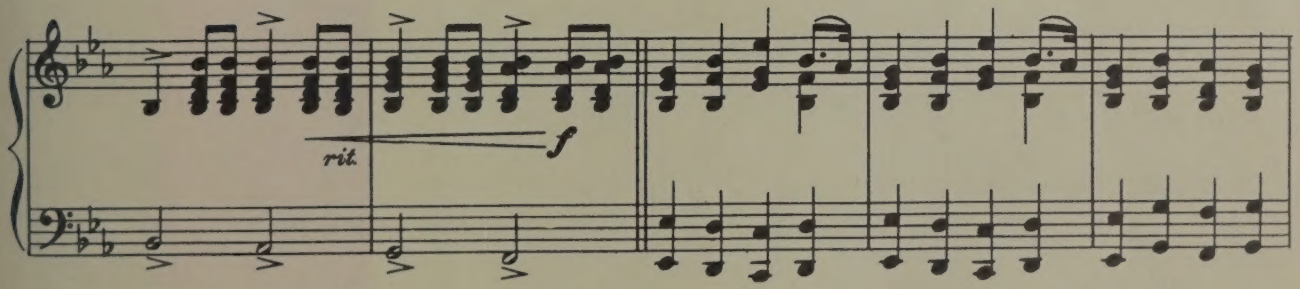
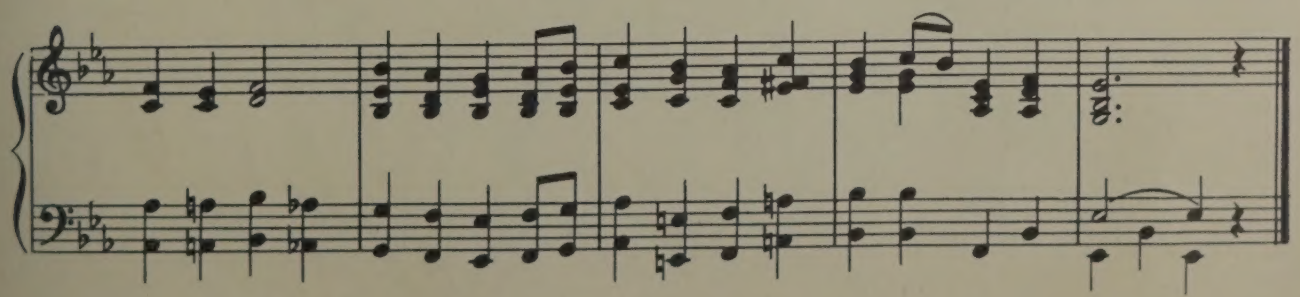



rit.
f



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